Christmas Number Containing Special Articles

DECEMBER 22, 1917

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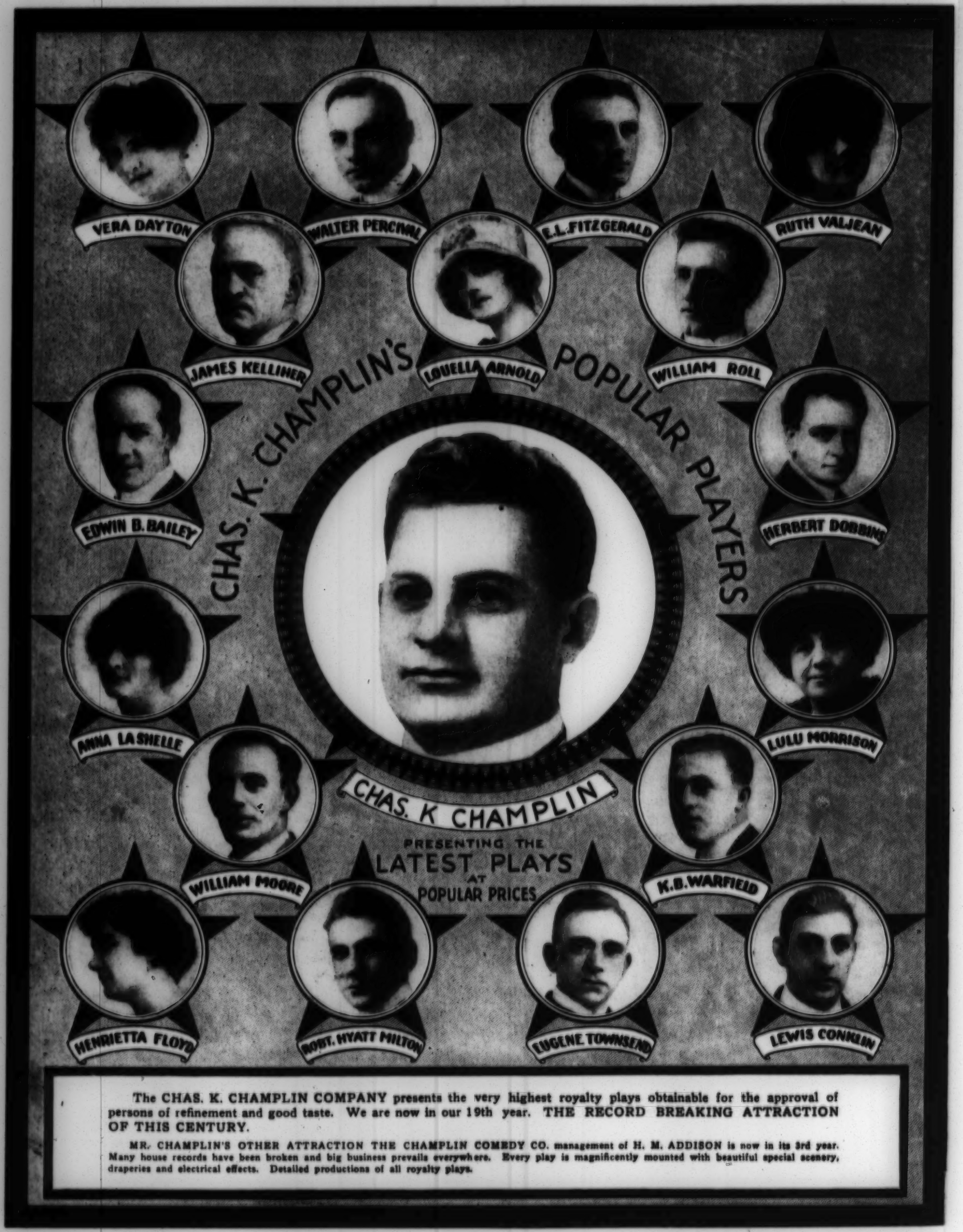
PRICE TEN CENTS

CHARLES K. CHAMPLIN

Report of Business Conditions in All States



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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, DECEMBER 22, 1917 — No. 2035

THEATRICAL CONDITIONS AS THEY PREVAIL IN CITIES AND TOWNS IN ALL PARTS OF THE COUNTRY

Reports from Correspondents Indicate That Depression in Amusement Business Is Not Confined Solely to New York—Public Everywhere Practicing Economy—Prosperity, However, Abounds in Those Towns Wherein Army Camps Are Located—Large Cities More Affected Than Small—Very Few Traveling Attractions

The signs of the times in Russia are being reflected in the theatrical business of America. While the theater managers are attempting to set their houses in order that they may continue to reap the golden harvest of the last two seasons, chaos and depression seemingly guide their destinies. Without fear of contradiction, it may be stated that in all the experience of the forces controlling the theatrical business in America never has such a decline in patronage been apparent as during the past six weeks.

Depression in All Parts of Country

In no section of the country has any exception to this condition been noted. Cities with large transient populations such as Boston and Chicago report that a serious slump is existing and furthermore extend no immediate hope of relief. As for those towns and cities where the theater-going population is composed almost wholly of residents, reports indicate that the amusement business is practically at a standstill.

The depression has affected all sorts of plays and players, amusements and publics. Only those towns where army camps are located report business to be of a genuinely satisfactory character. In these towns the sudden acquisition of thousands of soldiers, all eager for amusement and possessing plentiful spending money, has resulted in a bountiful prosperity for all classes of theaters and theatrical organizations in their vicinity. Naturally, this theatrical prosperity has been reflected in all channels of industry, with the result that the business forces of the army camp towns are making more money than at any other time in their careers.

But while the golden rays of fortune shine down on the towns and cities where soldiers are quartered, other towns and cities, unblessed with a mushroom growth in population, are in the throes of despondency so far as the theater is concerned. They look to New York for relief, little appreciating the fact that New York presents a theatrical condition, unparalleled for depression, in its entire history.

Slump Laid to Many Causes

What is the cause of this nation-wide slump in the theater? Reasons as varied as they are interesting have been given. One of the most popular managerial opinions advanced has been to the effect that the public has devoted its funds to the purchase of war bonds and to various war charities; yet now that the bond campaign has been at an end for several weeks and war charities have laid aside temporarily their appeals for financial aid the public refuses to patronize the theaters in the same degree to which it was accustomed a year ago.

In some quarters the conditions have been attributed to the resentment on the part of the public to pay the war tax on theater tickets, and there is no doubt that since the tax went into effect business at the box-offices has diminished at an alarming rate. However, inquiry among certain managers shows that a patron who is in the custom of spending $2 or $2.50 for a theater seat is not unwilling to add twenty or twenty-five cents to his expenditure.

Other persons prominent in the theatrical world have discarded the war and its circumstances as principally responsible for the existing depression, and have brought forward the interesting, if not original, theory that, perhaps, the public was not being given what it wanted. Immediately, they set out to revise their plans, presenting plays which were supposed to possess universal appeal with casts composed of popular players, but the result was no better. The pieces failed quite as signally as those which they replaced. Of course, there have been exceptions to this rule of widespread failure in New York.

There are a half-dozen or more attractions that are recording a highly profitable season, but the list remains finely exclusive. Here in New York, "Jack o' Lantern," "Business Before Pleasure," "Polly with a Past," "A Tailor Made Man," "Maytime," "Chu Chin Chow" are attracting wide patronage.

But against these productions may be set twenty-five or more plays and musical comedies which have failed to win sufficient patronage to warrant an extension of their engagements over the period contracted for, and there are twenty-five or thirty more attractions which may be called out-and-out failures, but which might have been turned in many cases in another season to profitable enterprises.

Public Practicing Economy

As observers of things theatrical, who study their field carefully, see the case, the cause of the slump is not so much due to any one attending circumstance of the war, such as the operation of the war tax upon amusement tickets, or the subscription to loans, or the contributions to charity, as to the general practice of economy on the part of the public. Thrift is the order of the day in America. Thrift is constantly advised by various officials of the Government, by newspaper editors, by clergymen in their sermons, by magazine writers and politicians.

And the theatergoing public has responded to this advice. It is following a policy of thrift in its theatrical purchases as in its purchases of commodities, patronizing most liberally that attraction which is reputed to offer the best entertainment for the money or which has regulated its prices to new economical standards.

Seek Means of Continued Prosperity

The theatrical managers are investigating certain plans suggested as means of adjusting their enterprises to the economic conditions which are prevailing in the amusement world. Whether these plans, if eventually carried out, involve a wholesale reduction of players' salaries, a co-operative policy of managing productions, or a general reduction of box-office prices has not been determined as yet. However, a tendency appears that as time goes on and no improvement is shown that prices will be reduced to a $1.50 scale. Philosophic notions have been advanced that the public will seek the theater in increased proportions as a means of finding relief and diversion from the depressing news of the battlefield, but those theatrical wiseacres who have been known to seize time by the forelock are cautioning against placing any great faith in such an abstract idea, and are

(*Continued on page* 15)

PATRONAGE OF LEGITIMATE

Increased in	10 cities
Decreased in	32 "
Normal in	45 "
No report in	13 "

(Theater either dark or correspondent has been unable to obtain information.)

PATRONAGE OF PICTURES

Increased in	21 cities
Decreased in	46 "
Normal in	31 "
No report in	2 "

THEATRICAL BOOKINGS

Less than previous years in	55 cities
More than previous years in	9 "
Same as previous years in	24 "
None at all in	5 "
No report in	7 "

CHANGES IN PRICES (EXCLUSIVE OF WAR TAX)

Legitimate—	
No change in price in	75 cities
Advance in price in	5 "
Reduction in price in	3 "
No report in	17 "
Pictures—	
No change in price in	65 "
Advance in price in	27 "
Reduction in price	None
No report in	8 cities

CHANGE IN POLICY

From legitimate to films in	7 cities
From legitimate to vaudeville in	1 city
From vaudeville to films in	1 "
From films to legitimate in	1 "
No change in policy in	87 cities
No report in	8 "

PROPERTY IDLE

12 legitimate theaters in	12 cities
9 picture houses in	7 "
No property idle in	70 "
No report in	11 "

THE BROADWAY STAGE OF TEN YEARS AGO—AND NOW

Decade Has Brought Many Changes in Theater—Shift in Rialto Boundaries—Development of Little Theater Movement—Items Picked at Random from Chronicles of 1907

By L. R. Reid

"AIN'T it funny what a difference just a few hours make?" ran the refrain of a topical song some years ago. As recited with characteristic emphasis by Raymond Hitchcock in—if memory serves us rightly—"The Yankee Consul," the difference of a few hours not only seemed particularly funny, but at the same time particularly reflective of life in America. We groped with somewhat youthful subconsciousness for the spirit of the times. We attempted to philosophize upon our national character as exerted in the theater and the attempt was hopelessly futile. There was no *New Republic*, no Drama League, no George Jean Nathan, no Joe Le Blang to assist us in interpreting between class and mass. Satiric tendencies had not crept into criticism. The uplift movement had not yet been created. Nevertheless, we sought in our immature way to read meanings into the theater. We did agree with Hitchcock that a few hours did make a great difference; that time brought changes that were "funny."

Revolutionary Changes

Looking back upon the theater, and particularly as it is known upon Broadway, we find that a space of ten years has recorded changes that are not only funny, but revolutionary. A person with a passion for statistics could find illimitable pleasure in searching theatrical records of a decade ago. Let him be endowed in addition with a genuine love for the theater and he will appreciate as he digs and searches that to-day the theater is not of America's life a thing apart, but Broadway's whole existence. He will observe that to-day America is taking a significant interest in the stage; that it is fostering the creation of native drama; that it is encouraging theatrical art in a number of directions; that it is rapidly beginning to realize that the theater may be the best means of reflecting the culture of a nation.

To-day, "little" theaters are scattered throughout the land. Playwriting and acting are taught in a dozen American universities; decorative art is finding its best expression in the theater. Indeed, there is a general synchronization of all arts taking effect in the playhouse. The influence may have been European—the influence of Craig, Reinhardt, Stanislawsky—but the fact remains that it is here and that it is making a name, an artistic name for America.

Critics Strike Happy Medium

And the change has come within the last ten years. We have got beyond the point of seeking the light of Continental torches. We are striking out for ourselves, taking our own light from under our own bushel. Our leading producers and our best actors are in the main people of intelligence and imagination, and our critical standards have improved to a degree where they reflect healthy liberalism rather than hopeless conservatism. There is no longer a tendency to decry all things American, but neither is there an indication to become chauvinistic. A happy medium has been struck. And so long as critics insist that they are merely reporters and reporters insist that they are merely critics this condition is likely to continue. With such a paradoxical viewpoint existing there is not apt to be any artistic superciliousness or artistic depreciation.

Commercially, the theater has kept pace with the times. There are considerably more producing managers to-day than ten years ago. The number of first-class theaters in New York has been almost doubled in that time, and as for financial conditions, managers, as well as actors, were never in such an affluent state as to-day, or to be a trifle more accurate, as at the beginning of the season.

Rialto Boundaries Shift

Glancing at the theatrical map of 1907 we find that the boundaries of the Rialto extended as far south as the Garden Theater and that for practical purposes Forty-fifth Street, or the Astor Theater, represented the northermost limit. To-day, the limits may be said to be Thirty-fifth and Sixty-second Streets. Ten years ago Daly's, Wallack's, the Bijou, the Herald Square, the Madison Square, the Academy and the Garden were among the popular playhouses. None of them was above Thirty-fifth Street. To-day, not one of those theaters is a home for legitimate attractions, and the majority of them have made way for the march of cloak-and-suit-progress.

Some news features of a decade ago had about the same significance as similar features possess to-day. For instance, we come across an item of November, 1907, to the effect that the Shuberts are building a new theater. This item should have been kept standing in the press rooms of every newspaper in town. Perhaps it has been. At any rate, the Shuberts are still building new theaters—five and six a season, and are reaping a golden harvest from their rentals.

Principal Hits Ten Years Ago

Ten years ago the principal successes on Broadway were "The Merry Widow," at the New Amsterdam Theater; "The Witching Hour," at the Hackett (now the Harris); "The Thief," at the Lyceum; "The Girl Behind the Counter," at the Herald Square; "The Warrens of Virginia," at the Belasco (now the Republic), and "The Round Up," at the Broadway. "The Merry Widow" brought fame to Donald Brian over night and made Franz Lehar's name known throughout the theatergoing world. The first Viennese operetta to be presented here, it was hailed by the critics as marking a new era in musical productions. Incidentally it may be said that no succeeding Viennese operetta has ever surpassed it in melodiousness, in sprightliness, in beauty and smartness of production, and in the all around excellence of its cast. It ran for over a year at the New Amsterdam.

"The Witching Hour" marked Augustus Thomas's departure from the exclusively melodramatic school of playwrights to the school where melodrama was to be combined with a certain intellectuality. "The Thief" brought Henri Bernstein into high critical favor in this country. With Margaret Illington and the late Kyrle Bellew in the leading roles, it played for several month at the Lyceum. Co-incidentally, Bernstein is represented on the New York stage this season with his stirring war drama, "L'Elevation."

Mary Pickford as Child Actress

"The Warrens of Virginia," written by William C. De Mille, was a melodrama of life in the South before the war. It was produced by David Belasco and staged with his usual care for detail and atmosphere. Prominent in a child role in the play was Mary Pickford, now assuredly the most popular motion picture actress in the world. In its review of the play The Mirror made this interesting comment upon her performance: "Little Miss Pickford's acting is especially good and shows much promise for the future."

The De Mille brothers, who at that time were turning out plays with remarkable facility, are now wholly identified with motion pictures in the capacities of scenarioists and directors.

"The Girl Behind the Counter" was a pretentious Shubert production, and gained wide success with Lew Fields, Connie Ediss, George Beban, Louise Dresser, and Lotta Faust in the leading roles. It was revived two seasons ago under the title of "Step This Way," but failed to win any signal favor. In a minor role in the original cast appeared Vernon Castle, who was later destined to become a national figure as a dancer. Nazimova was in the midst of a successful Ibsen season at the Bijou, and Arnold Daly was reviving Shaw at the Berkeley.

Random Theatrical Items

Among the theatrical items picked at random from the chronicles of ten years ago we find that "The Music Master" ended its season with receipts amounting to $965,345"; that "Henry W. Savage was met at the pier, upon his return from Europe, with a brass band"; that "the twenty-fifth anniversay of the opening of the Casino Theater was celebrated"; that "Booth Tarkington and Harry Leon Wilson were collaborating upon a play"; that "Willard Mack and Maude Leone and their own company of stock players had just closed a successful engagement in St. Paul"; that "Oscar Hammerstein had returned from Europe with several operatic novelties," and that "Walter Pritchard Eaton had been appointed dramatic critic of the New York *Sun*."

Ten years ago marked the debut of Billie Burke on the American stage. Fresh from a musical comedy success in London, she appeared in the leading feminine role with John Drew in "My Wife." Douglas Fairbanks had returned to the stage following a brief career in the business world, which he had entered upon his marriage. It was a custom for principals in plays to be the recipients of costly gifts at the close of New York engagements. The Liebler, Kirke La Shelle, and Askin and Singer were prominent in the producing field. Motion pictures were truly in their infancy, and a controversy was being held to determine who would be the successor of Richard Mansfield as "America's leading actor-manager."

Henry W. Savage was active in musical comedy production, with such popular hits as "Woodland," "The Prince of Pilsen" and "The Yankee Tourist," and A. H. Woods was presenting such lurid theatrical fare as "Bertha, the Sewing Machine Girl," and "Nellie, the Beautiful Cloak Model." Three companies were playing on tour in "The Man of the Hour" and "The Lion and the Mouse." Joseph Murphy in "Kerry Gow" was a popular attraction up and down the country, and William Winter was attacking Ibsen in the *Tribune*.

Great Number of Plays on Tour

In the Fall of 1907, there were 435 theatrical attractions, exclusive of burlesque, playing in New York and on tour. The list was divided as follows: Dramatic, 169; stock, 81; repertoire, 70; musical, 82; minstrel, 10, and miscellaneous, 25.

To-day, according to the "Dates Ahead" department of the Mirror, there are 172 attractions playing in New York, and on tour, divided as follows: Dramatic, 78; stock, 55; musical, 36; minstrel, 2, and miscellaneous, 1.

This decrease in the number of attractions is significant in showing the tremendous inroads of the films in the amusement world. Towns and cities, which formerly depended wholly upon New York booking offices for attractions, ranging all the way from "Uncle Tom's Cabin" to Sothern and Marlowe in Shakespearean repertoire, have now become more or less independent of the theatrical magnates, through the heavy and persistent invasion of motion pictures and low-priced vaudeville. And in some of these towns the legitimate theaters, if they have not completely surrendered to the films, are at least being devoted to pictures more than to any other class of amusement.

"Uncle Tom's Cabin" Continues

However, "Uncle Tom's Cabin" continues. Films may come and films may go, but this classic of every one's childhood and many persons' maturity goes on forever. A company is presenting the play in the Middle West, and reports state that the performance has the same thrilling character as of old, and that small boys are still given admission to the performance by leading bloodhounds in the street parade.

COMPANY ELECTS OFFICERS

A meeting of directors of the Commonwealth Opera Company was held last week at which the following officers were elected: John Philip Sousa, president; DeWolf Hopper, first vice-president; Sylvio Hein, second vice-president; Raymond Hitchcock, treasurer, and C. E. LeMassena, secretary. George Hamlin was added to the list of directors.

Mr. Hitchcock offered the company the use of his newly acquired theater, the Fulton, for the testing of voices. The offices of the company will also be located in this building.

W. G. Stewart, at present resident director of the Hippodrome, was officially named general director of the new organization, and he will soon begin to select singers and arrange the repertoire for the first season.

A HALF DOZEN HOLIDAY HITS—GOOD ANY TIME

Waite, N. Y.

FRED STONE

The droll and nimble comedian of "Jack o' Lantern" may be called a Broadway institution so necessary has he become to the amusement of the Black Sombre Way. Even the most unrelentingly critical assert that never has Stone been more clownishly comical or comically clownish than in the extravaganza at the Globe. In addition to singing, mimicing and talking in a uniquely funny manner, he performs circus stunts with facility and with a casualness that is quite foreign to circus performers.

A THRILLING BELASCO MELODRAMA

The scenes of "Tiger Rose" are laid in the Canadian Northwest. The characters are mounted policemen, trappers, priests, French-Canadians, engineers and a girl, primitively alluring. A terrific rainstorm in the play adds realistic (Belascoan) flavor. The scene in the picture is an abandoned cabin in the woods and the players, from left to right, are Pedro de Cordoba, Lenore Ulric, William Courtleigh, Thomas Findley, Fuller Mellish, Calvin Thomas and Willard Mack.

Waite, N. Y.

THE RISE OF A TAILOR

When Shakespeare wrote that "ambition should be made of sterner stuff" he was evidently thinking of his tailor. The tailor in "A Tailor-Made Man" is the most ambitious hero of the season

Waite, N. Y.

ZIS IS ZE LIFE

Ina Claire and a lurid Parisian history are indelibly associated for the major part of "Polly With a Past." As a French actress, Ina disrupts the social life on Long Island for a time, but in the end her true character, that of an Ohio minister's daughter is revealed. George Stuart Christie, Cyril Scott and Herbert Yost are her co-conspirators in the cast.

Waite, N. Y.

A CHARMING MUSICAL PLAY

Do you remember "Milestones" a comedy where different generations were represented? "Maytime" is a musical "Milestones." The play begins at the time when love was young in Washington Square and ends when it has grown very, very old at Broadway and Fiftieth Street. Peggy Wood is appealing in the leading role—that of a young belle whose father forbids her to marry the man of her choice. Instead, she weds a caddish clubman with whom she lives a distressful life, lightened only by the memories of her youthful romance. The other figure, besides Miss Wood in the picture, is Douglas J. Wood, who plays the part of the hard-hearted husband. William Norris and Charles Purcell are other prominent players in the cast.

CONTROVERSY BEFORE THE CONQUEST *Waite, N. Y.*

Continues to be the guiding precept in the business careers of Potash and Perlmutter. In "Business Before Pleasure" the famous partners engage in many differences while they travel the precipitous paths of film magnates

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

THE MIRROR'S CHRISTMAS GREETING

THE DRAMATIC MIRROR of Motion Picture and the Stage gives Christmas greeting to its many readers in professional life, in the home life, in business circles, to the hosts in training camps in this country and abroad, and to those in the trenches on the battle fronts.

It will not be a white Christmas, nor a green one in the sense of the adjectives. It will be splashed with human blood; tortured with human griefs; burdened with human wants such as the world has never before witnessed.

Nevertheless, it will be Christmas. It will recall the blessings of other Christmas seasons. These will excite the hope that somewhere over the tops there lurks the dawn of that peace for which weary hearts are waiting, for which suffused eyes are looking with trust in the faith that the time must come when the glad tidings which the first Christmas gave to men will come back. So, in the words of that fine old English military air,

Cheer, boys, cheer, no more of idle sorrow.
Courage. True hearts shall bear us on the way.
Hope points before and shows the bright tomorrow.
Let us forget the darkness of to-day.

In this spirit, the DRAMATIC MIRROR wishes all a Merry Christmas.

PICTURE MARKET OF THE FUTURE

THE day is passing when the theaters of the country can be parceled off into blocks and labeled—stage, vaudeville, pictures. THE MIRROR has referred to this fact before. It has called attention to the obvious truth that theater property is becoming open ground for whatever form of entertainment will pay, whether it be a stage play, a photoplay or a vaudeville bill.

Despite the fiction—repeated with much solemnity by motion picture trade papers unknown beyond their little circle—that worth while motion picture exhibitors of the country are a distinct class in the amusement field, the truth is becoming self-evident. *Producers are finding their new market in large houses that heretofore have been devoted to legitimate attractions or vaudeville.*

The managers of these houses are not classed as exhibitors. They are not on the books of the Motion Picture Exhibitors League, or the American Exhibitors Association. They do not belong to any faction, or organization. They are individual business men who conduct theaters.

On another page of this issue appears an article compiled from reports submitted by a selected list of MIRROR correspondents located in every State of the Union. These reports give fresh proof of the growing importance of photoplays in the largest theaters where it is impossible to secure anything like a full list of stage offerings. Some show pictures two days a week, others three—the outstanding fact being that a large percentage of the finest houses have become entirely, or in part, dependent upon photoplays.

These theaters promise to become an increasingly important factor in motion picture business of the future.

Further analysis of the MIRROR reports shows a general decline of theatrical patronage, especially in the larger cities, and a tendency to advance prices, though not to any marked degree.

Pessimistic forecasts that many theaters would be forced out of business by the war tax are not substantiated by THE MIRROR'S investigation, although it is apparent that receipts have materially diminished.

HALT ON THEATRICAL BENEFITS

THE ultimatum of theatrical managers to "cut out" on and after January 1, next, all benefits for charity is what might have been expected. The action was hastened by the tumult over a recent benefit in this city which left an unsavory odor. There is an adage which comes down from former generations that if you put a beggar on horseback he will gallop the animal to the Devil. There is always an element in human affairs which parallels the beggar of the adage. Once it has tasted the condiments of a benefit it yawns for more, and the more it gets, the more it wants. Just when the theatrical profession first offered its services to aid calls of every description, is not in the books at hand, but having made the offer the calls upon theatrical time have increased until the demands have become a burdensome tax if not a nuisance.

We do not understand that the act of the New York managers will prevent professionals from offering aid of their own volition. But such offers will be individual.

There may be some explanation as to why a person is willing to spend money for a charity when the charity is boosted by a song or a dance, but becomes unsympathetic when the charity stands solely upon its own merits. The explanation, however, has not been conclusively made.

DON'T WORRY ABOUT JOHN DREW

THERE is such a thing as being over curious. Meddling is at the bottom of most of the trouble which keeps this old world wabbling. Trying to regulate other people's clocks is the most thankless and unremunerative undertaking in life. All this in answer to an inquiry that comes to us as to what is the matter with John Drew as an actor. As to why a man of his acknowledged ability to portray with perfection any character he assumes on the stage, accustomed to playing two or three months without break at the old Empire Theater when "C. F." was at the helm, plays only a few weeks at other houses where he has appeared since his long stays in other times, especially, as Mr. Drew is a stage favorite and has the strong social standing that he has in New York.

We might name other players who formerly played long engagements in this city, but whose seasons of late years have been no longer than a lunar month. But what's the use?

It never seems to occur to these busybodies who make the inquiries which prompt this comment that the public is somewhat to blame for short engagements of particular stars. They forget their impatience to see new people in new plays. It may be assumed that Mr. Drew's manager knows why he doesn't keep Mr. Drew in New York two or three months as formerly. It is quite likely that Mr. Drew, himself, knows why. It's none of the public's business.

IS MRS. FISKE'S CIGAR REAL?

BEFORE Mrs. Fiske and "Madame Sand" quit the Criterion Theater somebody should settle the question that has agitated many players who have seen the talented lady in her much talked about play. Does Mrs. Fiske smoke a real cigar in the play, or is it an artificial shell filled with the brand of tobacco usually rolled into a cigarette?

While it has come to be permissible, if not *de riguer*, for women to indulge in rolled nicotine in public places, and while it is traditionally delightful to see a grandmother inhaling and exhaling the smoke of a pipe as she sits in the corner weaving faces and landscapes as "each separate, dying ember casts its ghost upon the floor," the upper circles will be shocked at seeing a real cigar between ruby lips on the stage. We read about such a thing in the fiction of the land of the Moor, and we are reminded that O. Henry puts a cigar in the mouth of one of his creations. But there is a wide hiatus between a woman smoking a cigar in a story, and seeing one in the real act, and in a theater, even though it be in the play.

If Mrs. Fiske has a shell shaped like a cigar, and it is filled with the article which is just now the revel of the trenches, why not remove the shell and make the "smoke" a cigarette, and have done with it? Differ as people will about this, all will agree that it is a common habit, even in society. But the cigar—never!

HOPES of a motion picture exposition at Grand Central Palace in February, that will be more representative of the entire industry, more dignified and more in the spirit of an educational trade show than any previous event of the kind, are becoming brighter each week. Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, is handling the preparations in a thoroughly systematic and business-like manner, and he appears to have won the full co-operation of the leading producers. If the program is carried through as planned, exhibitors who come to New York will be well repaid for their trip and the public will have a far better understanding of the interesting details of a great industry.

SHUBERTS AND K & E BEGIN NEW THEATER BOOKING WAR

Recent Pooling Pact Severed—Effects Will Be Felt Most Largely in Cities with Few First-Class Playhouses

The theatrical war between Klaw and Erlanger and the Shuberts, which was brought to an end by an agreement entered into six years ago, has broken out again. Announcement has been made by the Shuberts that they have severed all pooling and booking arrangements with Klaw and Erlanger in Chicago, Philadelphia, Boston, Baltimore, and St. Louis. The action followed the Philadelphia suit brought recently by Klaw and Erlanger, in which the pooling agreements were shown to exist. The five cities named are the only ones in which agreements have been in force.

J. J. Shubert, in a statement declared that the terms of the contracts with Klaw and Erlanger provided for settlements every Feb. 1 and Aug. 1, and that these settlements had not been made. Letters setting forth their intention to terminate the agreements, he said, had been sent to Klaw and Erlanger, the Estate of Charles Frohman, and all persons interested with them in the theaters of the five cities.

When this statement was brought to the attention of Marc Klaw he declared that charges had been brought against the Shuberts by a former accountant of theirs in Chicago, and that certain settlements had been withheld until they were straightened out. He also said that he did not believe that the letter referred to was received by Klaw and Erlanger prior to the filing of the Philadelphia suit.

The theatrical war will be a booking war, and accordingly it is not likely to be felt in New York, where the number of theaters is so large. Its effects will be most noticeable in the cities containing only a few first-class theaters, where, prior to the signing of the peace agreement, it was the custom of the two factions to oppose each other with their strongest attractions. It is generally felt that another theatrical war has been inevitable for some time, and that both factions are inclined to welcome it.

Among the producers who have been booking through the Shuberts are William A. Brady, Arthur Hammerstein, Oliver Morosco, Elisabeth Marbury, Comstock, Elliott and Gest, Richard Walton Tully, and Arthur Hopkins. Those who have booked with Klaw and Erlanger have been George C. Tyler, Cohan and Harris, David Belasco, the Charles Frohman Company, Henry W. Savage, and Charles B. Dillinghom. The Selwyns and A. H. Woods have recently had attractions playing in New York in both Klaw and Erlanger and Shubert houses.

BROADWAY DARK TWO NIGHTS A WEEK

Fuel Administrator Plans Sunday and Thursday to Be Lightless

The United States Fuel Administration has ordered two "lightless nights" each week. These nights are Sunday and Thursday. The first "lightless night" in the United States since electricity began to be used f illumination was last Sunday night, December 16.

Under the new order the "White Ways" of all cities are to disappear absolutely on the nights designated. The burning of lights contrary to the working and spirit of the order will constitute a violation of law, and steps will be taken by the Fuel Adminstration to mete out punishment to offenders.

The new prohibitions bar the use of electricity for illuminating or displaying advertisements, notices, announcements, or signs designating the location of an office or place of business, or the nature of any business, for electric searchlights, or for external illumination for ornamentation of any building, or for lights in the interior of stores, offices or other places of business, when such stores are not open for business, excepting such lights as are necessary for the public safety, or as are required by law, nor for excessive street lighting intended for display or advertising purposes, whether such lights are maintained by the municipality or by others.

MINNA GALE HAYNES

Minna Gale Haynes, who plays the role of the millionaire's wife in "A Tailor-Made Man," at the Cohan and Harris Theater so charmingly, is an actress of wide achievement. Celebrated in Shakespearean roles (Desdemona, Lady Macbeth, Juliet), and other maids and matrons of the Bard's vision, she is today an actress renowned for her clear diction, perfect enunciation and an alluring stage presence. She was leading lady with Booth and Barrett when that famous pair were in their heyday.

REDUCTION IN PRICES

Wash. Square Players Latest to Attempt to Meet Wartime Conditions

The Washington Square Players are the latest theatrical organization to attempt, by a reduction in prices, to offset the slump in playgoing caused by war conditions.

Beginning last Monday night the highest priced seats will be sold at $1.50. All other seats, however, will be sold for half the former figure, the lowest price being 25 cents. The former price scale will be adhered to on holidays, Saturdays and opening nights.

Before the opening of "The Gipsy Trail" at the Plymouth Theater, Arthur Hopkins announced a cut to $1 and $1.50 for orchestra seats during the first part of the week, with the regular $2 scale the rest of the week. His plan has been a great success. He also forces ticket speculators to limit premiums on his tickets to 50 cents.

DRESSING-ROOM NOT AN OFFICE

Holding that an actor's dressing room is an improper place for the transaction of business, Supreme Court Justice Giegerich, in an opinion filed last week, dismissed an order for an examination of Henry E. Dixey in supplementary proceedings upon a judgment docketed in New York County against him. Justice Giegerich's action followed a motion from Dixey's attorney, Samuel H. Wandell, who contended such proceedings could only be instituted in the county where Dixey resides, and that while the actor was playing an engagement at the Manhattan Opera House in "Chu Chin Chow" he did not have any place for the regular transaction of business as required by statute to institute such proceedings in a county other than that of the debtor's residence. Judge Geigerich upheld this argument.

According to the motion of the judgment-debtor, Dixey's residence is in Plandome, Nassau County, N. Y.

HITCHCOCK SUIT SETTLED

Comedian to Book Through K. and E. at End of Philadelphia Engagement

PHILADELPHIA (*Special*). — The injunction suit of Klaw and Erlanger and others against Raymond Hitchcock and others has been amicably settled in court. Klaw and Erlanger stopped the proceedings and asked for a friendly adjustment. Under the agreement Hitchcock will appear in this city in a theater managed by the Shuberts.

The Hitchcock suit was settled, A. L. Erlanger said, by the comedian's willingness to book only through Klaw and Erlanger after the Philadelphia engagement has been fulfilled.

BROUN TO RETURN

Tribune Man to Resume Position of Dramatic Critic—Block on the New Republic

Heywood Broun is to resume the position of dramatic critic of the New York *Tribune* with the beginning of the new year, it is reported. Mr. Broun has been acting as the Paris correspondent of the *Tribune* for several months, succeeding Fred B. Pitney in the French capital.

Ralph Block, who has been the dramatic critic of the *Tribune* since the departure of Mr. Broun, has resigned to join the staff of the *New Republic* in Washington. Salita Solani, formerly of the Boston *Traveler*, is now acting as the *Tribune* dramatic critic.

White, N. Y.

A COLLEGE BOY AND HIS MONEY ARE SOON PARTED

Oscar Shaw wins a considerable sum on the football game in "Leave It to Jane," and is undecided whether to spend it on his sweetheart, Ann Orr, or pay a long-standing account with his boarding-house mistress, Georgia O'Ramey.

THEATERS FREE FROM FUEL FAMINE

Bunkers of Most Playhouses Have Sufficient Coal Supply

While the fuel famine has affected offices and homes of all classes it has not extended to the theaters. Reports gathered along Broadway are to the effect that the bunkers of the majority of the playhouses have sufficient coal to last over the present cold snap and that other theaters have enough fuel on hand to tide them over the entire Winter. Most of the theater managers lay in their supply of coal during Summer and early Autumn, when they are best able to endure the inconvenience of delivery. They have learned by experience that they cannot always depend upon coal dealers to supply fuel at the time for which it is ordered and rather than suffer the noise and inconvenience of coal delivery when performances are taking place in their houses they order it in those months when the theaters are closed.

The theaters also are able to conserve fuel better than other buildings. It is not necessary for them to be heated until a short time before the performance begins, though on days on which matinees are held it is customary for the fires to be started in the forenoon.

MISS ANGLIN IN "BILLETED"

Grace George's Playhouse season will be interrupted Saturday night, when "L'Elevation" will be withdrawn, and on Christmas night Margaret Anglin will begin an engagement at the Playhouse in "Billeted," a war comedy by F. Tennyson Jesse and H. M. Harwood.

Miss George, meanwhile, will begin rehearsals of two new pieces—"The Indestructible Wife," by Frederic and Fanny Hatton, and a comedy by Langdon Mitchell—and will return to New York in one of these early next year.

ARCHITECTURE IN ITS RELATION TO THE THEATER

More Distinction Apparent in Design of Playhouses—Buildings Built for Amusements Should Suggest Amusements at a Glance—Many Notable Examples

BY FRANK H. BROOKS

YOU have heard many a time and oft, that New York has more theaters than any city in the world. It has had that distinction for the last fifteen years. Only within the last ten years could one pick out a theater by its architectural front. The Casino was the first playhouse with a facade and top that stopped a stranger in search of a place of amusement, and one had to look at it twice before one could be sure it was a playhouse or a Turkish mosque. The theatrical architect stopped at the completion of the Casino for some years.

Diagonally across the street is the Metropolitan Opera House. It requires an overdose of opium to realize that it is a temple for that which has made its name famous. If its interior were changed the building could be used for a factory with little effort.

The Knickerbocker and the Empire, in the same vicinity, are a trifle more up to date as specimens of theatrical architecture, but except for the signs no one would take them to be theaters. What was once known as the Fifth Avenue Theater had something suggestive—just what it was, was a puzzle—on the South side. It might have been an imitation in stone of a honeycomb. But its front looks like a store.

The notable playhouses in this district were Daly's and Wallack's, but they were notable on account of their managers. One might have passed them by every day in the year without suspecting, from the absolute simplicity of their fronts, that they were consecrated to stagecraft. The architects who planned these houses must have thought that in time they would be converted into houses for commercial purposes.

Architecture 25 Years Ago

Let us go down to what was the theatrical center little more than twenty-five years ago. Tucked away in a business block on West Twenty-fourth Street, stood the Madison Square Theater. It was nearer Sixth Avenue than Madison Square. If a stranger had wanted to find the Madisón Square Theater he would have had to hire a guide to show him. Its front looked like a trade shop. Its only distinction was out of sight—a revolving stage, the first in New York, if our informant is right. The house was leased by a preacher. He put in the revolving stage under the impression that it would keep men from going out between acts. The scheme failed.

CENTURY THEATER — *White, N. Y.*

Over on Fourth Avenue, wedged in a business block, was the Lyceum—another architectural misfit from a theatrical viewpoint. Had the sign been removed nobody would have guessed what the building stood for.

A few blocks South, on Broadway and Fourteenth Street, was the Union Square Theater. Famous for the people who played there long ago. Where Mansfield made his reputation in a single night. Where the Union Square Players played to the best people in the city. The building in which the Union Square was placed was a hotel. The architect planned the hotel all right, but he probably never expected that any part of the house would be occupied as a theater.

In the Forty-Second Street Zone

The first theater building in the Rialto district, from Forty-second Street north, which suggests that the architect did not confine himself entirely to interior designs, is, or was, Hammerstein's New York Theater. In its time the facade of this building had a personality. It was something different. It had expanse and an iron bird-cage on top of it. Stripped of its glittering signs today, people would ask: "What is it?" One corner of it is the Criterion. The sign says so.

Then came the invasion of Forty-second Street. There are more playhouses in this street than there are in any street in the city. There must have been an architect for every theater building in the block between Seventh and Eighth Avenues and each architect must have tried to make his plans different from other architects. Some of the fronts are colorful and speckled. If they were all put together they wouldn't make a theatrical design, architecturally considered. It should be borne in mind that this article does not consider the entrances of these houses, some of which are spacious and attractive. Fronts considered, the block of theaters in Forty-second Street would put a crazy quilt out of commission.

When Belasco was building the Republic it was thought by those who knew that he was a master of the artistic, that the Republic would be something unique in theatrical architecture. When it was completed it had no more distinction than any other building in the street. Nor is there much in the new Belasco house in Forty-fourth street to rivet the eye that is gazing for architectural attractiveness.

When Hammerstein erected the Manhattan Opera House in West Thirty-fourth Street, he must have instructed his architect to plan a house in bulk. It is sufficiently broad and high, but hasn't a single line to proclaim the purpose for which it was built. It doesn't compare with the old Pike's Opera House at Seventh Avenue and Twenty-third Street, which was put up when that section was a social center. The present generation doesn't remember when Pike's Opera House was erected, but it is noticeable to-day by reason of its architecture.

Maxine Elliott the First

It is only within the last decade that any attempt has been made to give distinction to the exterior of New York theaters. The Maxine Elliott in Thirty-ninth Street was the first. Anyone would know that it is devoted to something more than commercial purposes.

One would know that the Punch and Judy is a theater without going into it, and the same is true of the Cort. The Shubert, Little and the Booth are creditable to the architects who planned them. They are known to be playhouses by their facades and general design. It is a pity they stand where they do.

The Plymouth, Morosco's and the Bijou are the last words in theatrical architecture, and while they are not specially attractive, they show that the theatrical architect is beginning to consider that his art is not to be confined altogether to the interior of a playhouse.

The Henry Miller Theater, now approaching completion in Forty-third Street will no doubt, from all accounts, be attractive inside. Viewed from the street one is apt to think that Mr. Miller had some doubts about the nature of his house, and in order that the stranger might not be in doubt, Mr. Miller has caused to be placed across the front of the building a marble sign, "Henry Miller's Theater." It reminds one of the bromidial story of the artist who painted a quadruped and then

(*Continued on page* 9)

MOROSCO THEATER

LITTLE THEATER

CORT THEATER

NEW ATTRACTIONS FOR THEATERGOERS

"GOOD MORNING, ROSAMOND"

Comedy in Three Acts, by Constance Lindsay Skinner. Produced by the Shuberts and Jessie Bonstelle, at the Forty-eighth Street Theater, Dec. 10.

Rosamond Mearely	Lily Cahill
Mrs. Lee	Mrs. E. A. Eberle
Mrs. Witherby	Annie Hughes
Corinne Witherby	Marian Morgan
Mabel Crewe	Lillian Cooper
Wilton Howard	Dwight Meade
Dr. Frei	Robert Adams
Lassanavatiewicz	Herman Gerold
Alfred Marks	Arthur Allen
Dr. Wells	Charles H. Riegel
Judge Giffen	Robert Forsythe
George Andrews	Sidney Macy
The Vagabond	Lowell Sherman

Respect for convention or fear of what the world will say is probably the bulwark of our entire social structure. It does more than the Ninth Commandment to insure fidelity—more than the plighted troth and marital vow to keep the adventurous of heart within the pale described by society. And so, when an attractive young widow, who is the natural enemy of every married woman, violates the law of propriety in housing a strange young man for the night, she automatically severs diplomatic relations with the members of her own sex. It was not otherwise with Rosamond.

The locale of the play is a Canadian village, where Mrs. Grundy is still very much alive. Rosamond, a young widow, mistakes a midnight intruder for a Balkan Prince about whom she has read in the papers, and proceeds to make things ceomfortable for him. The intruder, who is like a tramp only nicer, is considerably in need of this attention, inasmuch as he carries a bullet in his body from the village constable's revolver. This circumstance should have pleaded in Rosamond's favor, but unhappily it did not and the following morning found Rosamond in general disesteem. The intruder, however, at last turns out to be the wandering boy of some friendly neighbor, and the breach is healed by his leading Rosamond to the alter.

"Good Morning, Rosamond!" was not fortunate in its technical execution, but there was undoubted merit in its theme and characterizations.

Lily Cahill did excellently with the role of Rosamond striving to impart the froth and elasticity to the play that it originally lacked. Lowell Sherman was quite effective as the intruder, and the others, notably Annie Hughes, supplied excellent comedy.

FRANCINE LARRIMORE

Francine Larrimore, who has been a popular member of the "Here Comes the Bride" company, recently closed with that organization in Chicago and opens next week in New York in "Parlor, Bedroom and Bath." Miss Larrimore is a popular favorite here and has an attractive and winsome personality.

HEARD ON THE RIALTO

Daughters of two distinguished pianists will appear in William Faversham's revival of "Lord and Lady Algy," resulting in a rivalry that should prove interesting not only to the young actresses themselves but to the audience as well. Dagmar Godowsky, daughter of Leopold Godowsky, and Helen Joseffy, daughter of the late Rafael Joseffy, are the young ladies in the case.

Speaking of artists in the musical world, a cablegram has been received from Albert Spalding, the violinist, that he has received a commission as a first lieutenant with the American forces in France. Spalding enlisted last June as a private in the Aviation Branch of the Signal Corps. He cancelled his entire concert engagements and sailed for France in September.

Francis Macmillen, also noted as a violinist, has recently enlisted as an interpreter in the field service of the army, and will sail within a few days from an Atlantic port.

Harry Kemp, the "tramp" poet, is the latest Greenwich Villager to enter theatrical producing lists. He is to present some of his one-act plays under his own direction and management, renting the Thimble Theater, at Fifth Avenue and Tenth Street, formerly operated by Charles Edison, to house his efforts. The greater portion of these plays are in blank verse, and according to Mr. Kemp, "it is impossible to get them produced by some of the insurgent theaters without having some pseudo-dilletante rewrite the poetry, the last thing in the world I would allow."

Mr. Kemp made an interesting comment upon Broadway productions, declaring that they were played altogether too fast, and that the players are most unnatural in the speed in which they conduct the dialogue. Only mental geniuses and persons over excited, he said, can indulge in conversation without pausing for thought.

The opening of "Over the Top" was celebrated in far away Italy by a supper which was given by Walter Wanger at an American aviation camp at Sud Luggia. Mr. Wanger was manager of Nazimova last season and joined the Aviation Corps in the Spring. In a letter to Justine Johnstone he writes:

"It is quite heart-breaking not to have been able to be present at the opening of 'Over the Top,' but I hope that my seat was kept for the performance, although not occupied. I am here at a camp of military aviation with the Royal Italian Flying Corps, and I am enjoying the experience tremendously, although I don't know how long I will be here. The weather at present is cold and rainy, and lots of us would like to be in your 'Little Club.' The event of the week was a supper which I gave on the opening night of 'Over the Top.' I sent for three turkeys and lots of other rare and unbelievable luxuries. When you go Claridging and Ritzing occasionally, think of the isolated white hope of the Greek drama cut off from the outer world by an impregnable fortification of pasty macaroni. I think we are in for a lot of excitement now, and I don't imagine the end of the war is in sight yet."

"Over the Top," incidentally, is becoming more and more popular with the public. On the night of the blizzard last week coffee was served to the audience during the intermission. The innovation was received with so much favor that hereafter it will be served at every performance of the revue.

Never was there presented a more convincing demonstration of the need of care and judgment in the selection of play titles than in the case of "Good Morning, Rosamond." The name, while pleasing to the eye, was not critic-proof. It offered too many possibilities for punning in the event of its failure, and as it did fail these possibilities were seized to the full. Practically all the critics in some part of their reviews extended "Good Night" or "Good By" to the play.

George M. Cohan evidently has a deep appreciation for the mimetic and burlesque ability of Charles Winninger, for he has engaged him for a prominent part in his new revue to be produced shortly at the New Amsterdam Theater. It will be remembered that Mr. Winninger scored a big success in his impersonation of Leo Ditrichstein in the original Cohan Revue two seasons ago. Does his engagement mean that a burlesque of "The King" is to figure conspicuously in the production?

Broadway's secrets (translated on the Rialto as "scandals") are to be published this week and the theatrical world is awaiting them with unusual eagerness. The publication will be under the title of "The Broadway Anthology," and the authors are Samuel Hoffenstein, press representative for A. H. Woods; Walter Kingsley, who directs the publicity for the Keith interests; Edward L. Bernays, who is associated with the management of the Musical Bureau, and Murdock Pemberton, formerly of the Hippodrome. The book is described by its publishers, Duffield & Company, as a "volume of vignettes in verse." The subjects are of wide range, treating of Pavlowa and cabaret singers, of press agents and playwrights.

MAX L. SCHRADE

Appearing in "Service" and "A Night at an Inn" under the direction of Harrison Grey Fiske. Mr. Schrade has been connected with several of A. H. Woods' productions. Romantic roles are his favorite.

ARCHITECTURE IN THE THEATER

(*Continued from page 8*)

placed under it the line, "This is a horse."

Century Theater Conspicuous

The Century Theater in Central Park West and Sixty-second Street, is the one sample of theatrical architecture that stands out conspicuously. It looks what it is. Any one would know that it was a theater. It has all the lines that please the eye. It is suggestive in every detail.

The Fulton Theater in Forty-sixth Street, West, has a style of its own. It looks like a picture of some of the buildings on the Canal of Venice. Bereft of its placards the man in search of a theater would know the Fulton was that sort of house.

The conclusion of the thesis is that New York architects are waking to the fact that theatrical architecture should be as distinctive as that of churches, libraries and other public buildings. A theater building should be known by its front.

"BARBERINE"

In his third bill of the season, Jacques Copeau has essayed a romantic comedy of de Musset's and a modern playlet of suppressed desires. In the former instance, the choice can be scarcely called fortunate. Occupied as ever with the eternal problem of sex and its inevitable triangle, this ill-constructed comedy of Middle Age tradition is no richer in dramatic values now than it was in 1840; and, apart from its quaint historical charm, the play may be said to contain only an occasional moment of entertaining drama. A Wilde or a Shaw might have made "Barberine" diverting, but it would have been from an angle other than from that of sentiment.

The story, which is distinctly reminiscent of Shakespeare's "Cymbeline," sets forth a husband's wager with a young man of intrigue that he (the young man) cannot, during his (the husband's) absence, corrupt the morals of his wife. The young Lothario takes the wager, and subsequently, and to his great humiliation, loses.

Why a woman was selected to play the confident young Lothario is a mystery of mysteries, for therein was lost all of the natural and true humor arising from the situation of a disgruntled lover. A disappointment of sex, where there is no difference of sex, does not register with the average and normal person.

Paulette Noizeux presented an agreeable if somewhat subdued portrayal of the faithful wife, while Suzanne Bing did excellently what she never should have done at all. Emil Chifoliau, however, gave the most interesting performance of all in the role of a cynical soldier of fortune.

The after piece, "La Pain de Menage," is a dialogue between the husband and wife of persons not present, who plan an elopement and then, with good-humored cynicism, agree to return to their respective spouses. The *verve* and general lightnessof the piece were well maintained throughout by M. Copeau, as the Man, and Lucienne Bogaert, as the Woman.

NEW PLAY FOR THE LIBERTY

Cohan and Harris will present "Going Up," a musical comedy, made by Otto Harbach from James Montgomery's farce, "The Aviator," at the Liberty Theater on Christmas night. Louis A. Hirsch is the composer of the music, and the cast will be headed by Frank Craven, Edith Day, and Marion Sunshine.

AS NEW YORK DRAMATIC CRITICS WOULD REVIEW IT

BY ROBERT ORDWAY FOOTE

By Alan Dale in the New York *American*

I don't really see how any star actress could possibly turn down a play like Guy Bolton's "Souls Aflight" which we saw last night at the Near Theatre! What a play for a star actress! I don't see how such a vehicle can drive along unoccupied by a star! In the first act she would have several male members of the cast at her feet; she would send souls aflight across the infinitude in every act!

I am convinced if you should be disposed to take it seriously, as stodgy people might (especially as it is acted at the Near) you could be immediately rent asunder by the assertion that it is all whimsical! The whole thing is but a whim! But to the star actress even such a whim would be ineffably sweet!

I, personally, felt that Madame Bernhardt, who was featured in the piece, left the whim occasionally in doubt! To be sure, she has modified her baby tones but she seems gorgeously unhappy in this frolic of tortured souls! To one of them she cried, "Je ne pourrai jamais!" Oh, mirth! Oh, merriment! Oh, whimsicality!

I could not fathom "Souls Aflight!" However it is possible it had some deep and dark green significance! So be it! I trust this was the case! The dear girl got rather on our nerves! She longed for romance, glamor, poetry and thrill! Certainly, I hope she got them! I hope it unselfishly, for I didn't!

I consider the best piece of acting in "Souls Aflight," assuming the piece was whimsical, was contributed by John Drew, as a Bronix young man! This was clever and amusing! Madame Bernhardt herself has considerable charm and much that she did was admirable! The role scarcely suited her light talents! "Souls Aflight" seemed to be neither fish, flesh, fowl nor good red herring! Let me term it a whim!

By Ralph Block in the New York *Tribune*

"Souls Aflight," which Mr. Ziegfeld presented last night at the Near Theatre, is not without its dun colors, its murky places; as it is held to the searching light of a first-night examination, the phial of Guy Bolton's latest tonic to a dull world might seem opaque and even uninviting, were it not for the transmutation into a sparkling draught that the acting of Madame Sarah Bernhardt gives to it; for though the chemistries of the stage are not so well classified as those of the apothecary's shelf, Mr. Ziegfeld's definite classification of Madame Bernhardt as a speedy stimulant to pleasant humor does no more than endow her with a place that the public—what there is of it that is discriminating—has already marked with her name, with the result that the Mary De Puyster Madame Bernhardt discloses is a charming young woman who turns from the coffin of her third husband in a still blissful confidence in the continued imminence of romance, for Madame Bernhardt plays without effort but never fails at the right tone, the proper accent to adjust to the degree of warmth each situation demands (would that so much could be said for all her associates), assets to which are added the carefully and ingeniously done settings which——

"SOULS AFLIGHT."

A Play in Four Acts by Guy Bolton. Produced by Florenz Ziegfeld at the Near Theatre.

Mary De Puyster.....Sarah Bernhardt
Ferdinand Farrington.....Ernest Truex
Madame Trepeau.....Irene Castle
Jack McNight.....John Drew
Thompson, the butler.....Raymond Hitchcock
Doctor Dayne.....Jim Corbett

By Burns Mantle in the New York Evening *Mail*

"Soul's Aflight" at the Near is an episodic episode by Guy Bolton, patterned on the light, frothy Strindberg model.

A fragile, frequently fascinating, frequently fetching, far from fulsome, fast flying fable of the tortured soul.

A sort of whipped cream affair, leaving a pleasant taste in the mouth and no feeling of fullness in the tummy.

Mary De Puyster has buried three husbands and is looking for a fourth.

There was Ferdinand, who would not do but won out.

Ferdinand fed her men until she succumbed to him in sheer weariness, after ditching the others.

Sarah Bernhardt plays Mary. We can think of no one who could do so more charmingly.

Ernest Truex is a splendid selection for the masterful Ferdinand.

John Drew is a promising youth, sadly miscast.

Irene Castle, Jim Corbett and Raymond Hitchcock constitute a capable supporting company.

By John Corbin in the New York *Times*

Florenz Ziegfeld produced at the Near Theater last night a new play by Guy Bolton which suggested August Strindberg's "Father." But there was a difference. "Souls Aflight" lacks the romantic touch of its lighter model. Four acts are devoted to the divulgence of a widow's sentimental tergiversations. It is the soul of Mary De Puyster reflected through the loss of three husbands which make up the motive of the play, much as in the gay drama of the Scandinavian.

Mr. Bolton put his heroine, during the four acts, through all the soul experiences she was seeking. But it was the uneven quality of "Souls Aflight" that kept it as a whole from the success that some of its scenes frankly deserved. When its quality was good it was good, when it was bad it was bad. So after all the new play was not distinctly different from so many of the shallow and immature pieces which so inexplicably find their way to the stage in these degenerate days.

Mr. Ziegfeld has in more ways than one given the play a distinguished opportunity to succeed. The Near Theater has been provided with an excellent orchestra, well conducted. The three scenes were uncommonly appropriate and tasteful. The ushers were attentive and the programme cover design a masterpiece of color harmony. Particularly fine drinking water was provided. The acting was also to be admired.

By George Jean Nathan in the *Smart Set*

An excellent example of the thing one encounters nightly in the theaters of New York is such an exhibit as "Souls Aflight." What the play was in its original form, as written by August Strindberg, I have not the slightest idea but, of course, Strindberg owed his influence to Bruneau, who in turn stole it from Hauptmann, lineal intellectual descendent of the old plagiarist D'Ennery. Bolton, with such an ancestry, grinds out a panorama of triviality in the entire four acts of which there is no instance of good character drawing, no instance of humor, comparable to the antiquated expedient of displaying the feminine form undraped at the Winter Garden. Of such subtle carpentry is the drama of the Broadway stage.

Histrionically as well as structurally, "Souls Aflight" is the usual melancholious display of the Broadway mimetic art. The despairing widow indicates her pent up feelings of despondency by waving two fists high in the air and coincidentally throwing back her shoulders. The young man from the Bronx (John Drew) plays the sentimental scenes upon his Adam's apple. The masterful man-brute (Ernest Truex) walks up and down the stage shaking a clinched fist, occasionally pausing long enough to bang the table twice. Of such subtle interpretations is Broadway histrionism.

There seems to be a disposition, however, on the part of some of the newspaper reviewers to take Mr. Bolton to task for having made a widow his heroine. This is ever unavoidable when a Continental manuscript is made ready for the American stage. Were the adaptor to leave the scenes as they were, with a woman who had buried three lovers, not three husbands, the first to be outraged and the first to descend upon him with Puritanic billies would be these same protesting reviewers. Of such subtle distinctions is Broadway criticism.

By Charles Darnton in the *Evening World*

Instinctively modest, Sarah Bernhardt again proved herself the lightest, airiest comedienne in the world last night at the Near Theater. "Souls Aflight" is another vindication by Guy Bolton of the intellectual world of America. Before him Ibsen and Shaw fade into obscurity as psychologists of the stage.

To the play Florenz Ziegfeld has brought those quiet, restful settings which mark him at once the most understanding and the greatest producer of serious drama that the world has ever known. "Souls Aflight" will live in dramatic literature when the last copy of the works of Shakespeare has been lost in the bookcase of obscurity.

NEW FARCE FOR THE REPUBLIC

Lou-Tellegen, in "Blind Youth," will be transferred to the Thirty-ninth Street Theater on Dec. 24, and "Parlor, Bedroom and Bath," a farce by C. W. Bell and Mark Swan, will have its premiere at the Republic on that date. In the cast of the latter will be Florence Moore, Francine Larrimore, John Cumberland, Will Deming and Sydney Shields. At the Thirty-ninth Street Theater "Blind Youth" will succeed "What's Your Husband Doing?"

"SEVENTEEN" COMING HERE

Stuart Walker's production of "Seventeen," a dramatization of Booth Tarkington's story of the same name, is to play an engagement in New York. The play is now running at the Playhouse, Chicago, and upon the conclusion of its 100th performance there will tour the Middle West.

NAVY WOULD ENLIST STAGE MECHANICS

Men Skilled in Rigging Work Have Opportunity to Join "Ground Personnel" of Flying Corps

The Navy Department has begun a campaign to recruit 8,000 men for the ground personnel of the Navy's Flying Corps. Lieutenant Wells Hawks, formerly a leading theatrical publicity man, and who is now stationed in the Bureau of Navigation, at Washington, announces that this new branch of service offers special opportunities to theatrical mechanics and artisans.

"Men are not wanted to fly or necessarily to become men of the ships," states Lieutenant Hawks. "Their training and the development of their skill will be directed to making them men of a new calling—mechanics of the birdmen. Theatrical mechanics and back-of-the-stage artisans have a peculiar skill that makes them indispensable for delicate work. All of them have manual ability, rigging is their constant work, and stage requirements make quickness and correctness essentials of every effort. To young men now in this line of endeavor the Navy opens up new opportunities and a chance to become skilled in a trade that will have the greatest possibilities in the future."

Most of the men will be trained at the Naval Air Station, Bay Shore, L. I. The requirements for enrollment will be the same as those for the regular service of the Navy. On completion of the training, the provisional landsmen, after examination, will be rated first or second class petty officers. Carpenters, wood-workers, machinists, coppersmiths, blacksmiths, fabric workers, riggers, acetylene welders, gas engine repair-men and instrument makers are included in the trades covered by these ratings.

BALCONY SEATS CHEAPER

A slight reduction in the prices of admission to the first and second balconies has been inaugurated at the Park Theater, where "The Land of Joy" is the attraction.

DIPPEL PRODUCTION COMING

"The Love Mill," which Andreas Dippel produced out of town last season, will be brought into New York some time during the new year. The music of the piece is by Alfred Francis, and the book and lyrics by Earl Carroll.

UNA TREVELYN

IN

"CHEATING CHEATERS"

Young, talented and beautiful, Una Trevelyn has scored a pronounced success as Nan Cary, the feminine crook of "Cheating Cheaters." Sincerity is the key-note of Miss Trevelyn's art. She feels what she acts and makes an audience share in her emotion.

PRODUCING PLAYS FOR AMERICA — MINUS NEW YORK

Managers Make Mistake of Assuming Metropolitan Tastes Are Typical of the Country at Large—Some Striking Instances of Success and Failure

BY JAMES G. PEEDE

[Mr. Peede is a well known theatrical man who for the past three years has been general manager of the enterprises of Richard Walton Tully, Inc. What he has to say upon certain theatrical conditions in the accompanying article is based upon an experience which covers several years of managing and producing plays in and out of New York. His article is timely in showing that prosperity of a substantial character may attend the theatrical business once managers make a concerted effort to produce plays that will appeal to the public outside of New York.—EDITOR.]

ADMITTED New York is the center of the theatrical universe. Hundreds of plays are produced there, and they are presented with an eye to pleasing the fancy of New York audiences. Naturally, no manager is so foolish as not to hope that his play will be a success on tour, as well as in New York, but the stamp of New York commendation is generally the first consideration.

How about producing plays for America—minus New York?

Would such a proceeding be absurd on its very face? Doubtless nearly every theatrical magnate of any standing would laugh at the suggestion. Why put on a play in New York unless anticipating success there? And why shouldn't a play that succeeds in New York succeed also on the road?

All this may be very good reasoning if one is saturated with the atmosphere of Broadway and Forty-second Street. But while the theaters that line the Rialto may be filled nightly with New Yorkers and visitors from all parts of the country, these audiences are in no manner representative of the average American audience in other cities, and the plays that please them are often not the plays that the populace in Kansas City and San Francisco like.

New York Audiences Peculiar

This is the big factor that theatrical managers overlook. They forget that the New York audience is peculiar unto itself. Whether it is more or less intelligent than audiences elsewhere in America is not the purpose of this discussion. The simple truth is, it likes different theatrical fare. The deacon from Kankakee, sojourning in the metropolis, enjoys the spicy farce, which, as chairman of the Vigilance Committee in his home town, he would endeavor to have barred from the local theater. The tired business man must be catered to, as well as the thousands of "home folks" who frequent the theater. College boys on a lark, and conventionists on a spree must all have their innings. Furthermore, it should be remembered that in New York there is a vast percentage of the theatergoing public who belong to a race comparatively few of whom are seen in the theaters of smaller cities.

It doesn't matter whether the taste of persons of Jewish descent in matters theatrical is better or worse than that of the New England business man or the Far Western rancher—the fact is, there is a great difference in what they do like. The taste of the New York audience is reflected, to a great extent, in both Philadelphia and Boston. As for Chicago, being notoriously bucolic, the Windy City rarely likes the same thing as New York, and for purposes of this argument may be grouped in the rank and file of American cities, such as Cleveland, Buffalo, Los Angeles, New Orleans, and hundreds of smaller places and one-night stands.

Is it strange, then, that plays produced for the "specialized" audiences of New York so frequently fail in Des Moines and Atlanta and Oakland? And isn't it fair to presume that many a play snuffed out to an early demise because it fails to please its New York audiences, might eventually pull out a big winner if managers had the courage to send it on tour?

Hits Often Fail on Road

Consider the "big New York successes" that turn croppers on the road. "Common Clay" was the sensation of a New York season, yet two companies presenting it on tour failed to attract. "The Song of Songs" was a splendid New York success, yet more money was lost on it on the road than was made in New York. Why? Simply because neither of these plays was the sort of play that the average theatergoer in Syracuse and Minneapolis cares about. And in producing plays little or no thought is given to what the average theatergoer in Syracuse and Minneapolis does care about. Hence "New York success—road failure" examples could be listed almost indefinitely.

Of course, the ideal play is the one that finds favor both in New York and throughout the country. Such plays as "Ben Hur" and "Within the Law" and "Peg o' My Heart" have made fortunes both in and out of the metropolis. But there aren't many such! And wouldn't managers make more money in the long run if they paid more heed to the likes and dislikes of the country at large, and less to New York's?

The Case of William Hodge

It would seem that some, at least, are awaking to this possibility. Take William Hodge, for instance. Every two or three years he puts on a new play—quietly and unostentatiously, in some out of the way place. Then he goes on playing it, hither and yon over the land, quietly and unostentatiously, and incidentally clearing hundreds of thousands of dollars. When he has presented the play in every city and village he can find on the map, he finally brings it to New York, where it ignominiously dies. It goes without saying, that Hodge would like to have any play of his succeed also in New York, but he can laugh up his sleeve when it doesn't, for he has won his fame and money *without* New York. Hodge's formula is a simple one, and what he has done, and is doing, other producers could do if they so wished.

Richard Walton Tully is another producer who has carefully studied the possibilities of the road, and while always wishing for New York success, his first consideration when producing a play, is not "How much will New York like this play?" but "How much will America, at large, like this play?" It didn't matter that "The Bird of Paradise" was far from being a noteworthy success in New York and other Eastern cities. Deep down Tully felt that America, as a whole, would like it, and he saw to it that the play was kept on the boards long enough for his belief to be verified. And now in its seventh season "The Bird of Paradise" continues to turn in more than $100,000 a year profit, and this year, for the first time, two companies have been sent out in it.

RICHARD WALTON TULLY,
Well-Known Playwright

Tully has had pretty much this same experience with all his plays. It took a lot of plugging to make New Yorkers go to "Omar, the Tentmaker." Yet "Omar" toured for 127 weeks, typical engagements being one of two weeks in San Francisco, returning the following season for a second engagement of four weeks. Lots of people in New York didn't like "The Flame," yet "The Flame" has played three engagements of a week each in Toronto within six months, and the lowest receipts were $10,200!

Should Realize Value of Road

When managers as a class come to realize that there is more money to be made outside of New York than in it, and when they make a concerted effort to produce plays that will succeed outside of New York, whether they do in it or not, there will be a prosperity never before dreamed of in the theatrical business. Instead of berating the road, managers would look upon it as their finest asset. And how, pray, can one who lives, moves, and has his being in Times Square tell what sort of a play they are going to like in Portland, Ore.? Simplest thing in the world! Just take a little trip to all the leading cities of the country, and sit among the audiences, and see what they like, and what they don't like, what they laugh at and what they weep at, and what they merely get-up-and-walk-out-at. The return to Broadway and try to find some plays that will delight Mr. and Mrs. Theatergoer, of Terre Haute, and forget all about the New Yorker, transient and permanent, who doesn't like most of the plays that are produced for him any way.

In other words, why not put on some plays once in a while for America minus —New York!

THE SEASON OF THE STAR

This is the season of the star,
Broadway heavens are shining bright,
Feminine, masculine, all on a par,
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Marjorie Rambeau and Guy Bates Post;
Billie Burke and the Century host;
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This is the season of the star.

Alice Neilsen and Laura Hope Crews;
Carlisle and Painter in their debuts;
Henry Miller and William Gillette;
Sanderson, Cawthorn—winning duet;
Mrs. Fiske and her black cigar,
This is the season of the star.

Brian, George, and the Barrymores;
Constance Collier no list ignores;
Doro, Murdock and Walker Whiteside;
(Others will come with the Christmastide)
"Chu Chin Chow" cast is known afar,
This is the season of the star.

L. R. R.

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"TIGER ROSE"

A Melodrama of the Great Northwest by Willard Mack

WITH THE FOLLOWING CAST:

Lenore Ulric, William Courtleigh, Willard Mack, Thomas Findlay, Pedro de Cordoba, Fuller Mellish, Edwin Holt, Calvin Thomas, Arthur J. Wood, Edward Mack, Jean Ferrell, and others.

"THE BOOMERANG"

A Comedy by Winchell Smith and Victor Mapes

WITH THE FOLLOWING CAST:

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—IN—

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PLAYING AT THE BOOTH THEATRE, NEW YORK

Founded on the Novel by Katherine Cecil Thurston
and written by John Hunter Booth

THE SPECTACULAR MEXICAN DRAMA

"THE FLAME"

By RICHARD WALTON TULLY

ON TOUR

Under Management Oliver Morosco
Two Companies on Tour in "The Bird of Paradise"
By RICHARD WALTON TULLY

PRODUCING CHILDREN'S CHRISTMAS PLAYS SUCCESSFULLY

Alice Minnie Herts, Katharine Lord and Jacob Heniger Settle Problem Heretofore Baffling—Second Season of Holiday Matinees at Cohan and Harris Theater

BY GEORGE H. OLIVER

The problem of a children's theater has long interested theatrical producers. Attempts have been made to establish such a playhouse but the results have proved disappointing. Last year a new firm of producers, consisting of Alice Minnie Herts, Katharine Lord and Jacob Heniger, inaugurated a season of children's plays at the Cohan and Harris Theater, in which they won a notable success. Indeed, their efforts were so widely appreciated that another season is to begin at the holiday period. In the accompanying article Mr. Oliver tells of the methods which this firm employed to make their enterprise so financially and artistically successful.—EDITOR.

THERE is perhaps no one of the many theatrical enterprises that is more appealing to the general public than that of a special theater for children. And yet many such projects have come and gone and left us no further advanced. In fact the going has generally been better remembered than the coming for most have ended in disastrous failure. No one has left anything like a promise of return. And yet several of these beginnings seemed to supply a real demand in the theatrical world. When Winthrop Ames presented "Alice in Wonderland" at the Booth Theater the row of children perched on the parapet back of the orchestra will be remembered, each tiny spectator held on by a standing parent or guardian. When the brief engagement at the Booth was over it proved impossible to obtain another house, and the play went on tour, despite the fact that it might have played many more weeks in town.

It is whispered that "Snow White," produced with lavish art by the same manager, did no more than break even, because a suitable house could not be obtained at the time. It was originally produced at the Little Theater, the small size of which makes impossible an adequate return on investment. There has been much talk of a special theater for children, and there is a plan now going about, that would make such a building amply self-supporting. This plan, by the way, has an interesting history. It was originally drawn by a well known architect for one of the old established managers, but its salient features have been copied so many times—in paper plans only—that it is now anybody's job, and offers a good chance of a money-making investment to any one far-sighted enough to see the opportunity.

But the establishment of a special building for children's entertainment would take time and money. With both at its command, the Children's Theater atop the then New Theater failed to succeed for very long. The reason we will not attempt to find. Perhaps they began at the wrong end.

New Producers of Children's Plays

Last winter a new firm of producers crept into the field and made its first venture in children's plays. With no flourish of trumpets, without prospectuses dealing with the great things to be done in the future, this firm, which consisted of Alice Minnie Herts, Katharine Lord and Jacob Heniger, rented a theater and announced a holiday season of children's plays. In less than a month from the time the announcement was made, the holiday matinees for children were packing the Cohan and Harris Theater with a happily excited throng of boys and girls, accompanied by the proper contingent of approving parents.

White, N. Y.

ARTHUR LE VIEN, EDWIN MOUHAT AND RUSSELL BALLINGER
To Appear in Christmas Plays for Children

The sentimentally inclined wept at the beautiful sight of the bobbing curls, huge hair-ribbons of the girls, and the alert close-cropped heads of the boys, while the more truly sympathetic chortled with glee to see the peculiar satisfaction of the children at their very own show. The critics made merry about the boys who flashed their private pocket flashes on the stage, and the one tiny child (not yet theatrically housebroken), who wailed when the villain appeared, "I don't like that man, I want to go home," not yet realizing—poor kiddie!—that not to like the villain was a part of the thrill!

Efforts Appreciated

The approving parents went straight home and talked to their various parents' clubs and mothers' associations and sent their officers to the producers to say, "This is just what we have been seeking, what can we do to induce you to continue the good work? May we subscribe two or three hundred dollars to the cause?"

The producers, in the person of the business head of the firm, Miss Katharine Lord, replied, "We thank you for your appreciation, and we confidently expect to continue; the one thing you can do to help is to buy our tickets, to come and like our plays and go away and tell others about them. Two or three hundred dollars would be but a drop in the bucket of money required to make a good theatrical production, and we do not want any subsidy; we want only that the public patronize us, if the public wants the wares we offer. Incidentally our enterprise is not a 'cause' but a straight business venture. As a manufacturer would not continue to make shoes if all the world decided to go barefoot, so we shall not continue to produce children's plays, unless parents hit the box-office trail in appreciable numbers."

This straight business attitude is one of the things which distinguish these comparatively new producers. Another is their knowledge of child nature. They aim primarily at entertainment, not at preaching or propaganda, and in their plays they choose such subjects as will give the child real pleasure; plays beautifully presented to be sure and based on the truest ideas of life and action, but at the same time full of fun, and not lacking even in that delightful inconsequent nonsense so dear to the child heart.

The second season of the holiday matinees is now announced. Already there is a large advance subscription, and this week the box office sale opens at the Cohan & Harris Theater. The dates of the plays are the afternoons of Mondays, Dec. 24 and 31; Thursdays, Dec. 27 and Jan. 3; Fridays, Dec. 28 and Jan. 4, and Saturday mornings, Dec. 29 and Jan. 5.

Three One-Act Plays to Be Given

As last year there will be three one-act plays at each performance: "Buried Treasure," from a story of the same name by Mazo de la Roche, which tells the adventure of three boys and their friend, the secret pirate: "The Tinkleman," a fantasy of childhood by Lee Pape, and a pantomime play of the childhood story, "Goldilocks and the Three Bears."

The plays will be presented by a notable professional cast, among whom are Mary Shaw, Howard Kyle, Otto Kruger, Caroline Newcombe and Master Arthur LeVien. Lillian Emerson will create the role of Goldilocks, and Vinton Freedley, formerly of the Little Theater of Philadelphia, will play the Tinkleman, a part which he originally created when the piece had its premiere in Philadelphia.

NORRIS TO PRODUCE

Comedian to Give Three Matinees of Short Plays—Seeks Manuscripts

William Norris, comedian in the Shubert production of "Maytime," will give three matinees of three one act plays at a Shubert Theater in February. Mr. Norris will engage the players, pay royalties on accepted plays and devote the net receipts to a worthy charity.

Mr. Norris has already decided on the plays for the first matinee, but he is anxious to obtain manuscripts from which to select the plays for the other two matinees. The players for the enterprise will be paid by Mr. Norris during rehearsal.

From the manuscripts submitted to him Mr. Norris will select the plays for two other matinees, and the authors will receive royalties. Unavailable manuscripts will be returned if postage is inclosed. Several of the cast have already been engaged, but no announcement will be made until the entire cast is assembled. Mr. Norris will produce nothing but comedies. He will direct the staging himself, and will also appear in the leading roles.

The matinees will also mark the return to the stage of Mr. Norris's wife, who was leading woman in "My Cinderella Girl" when Mr. Norris starred in that piece during its Chicago engagement.

HOWARD KYLE

Under special contract with William A. Brady for the Grace George repertoire company, Mr. Kyle has been specially engaged to play a leading role in the company organized to present children's plays at the Cohan and Harris Theater during the holidays. Mr. Kyle is one of the leading spirits of the Actors' Equity Association and it is largely due to his efforts that the organization has attained a prominent place in the theatrical world, and that a standard contract has been adopted by the society, in co-operation with the United Managers' Protective Association.

KLAW & ERLANGER'S — Attractions and Theatres SEASON :: 1917-1918

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In association with George C. Tyler MRS. FISKE In a new comedy by Philip Moeller MADAME SAND Based upon episodes in the life of the famous French Novelist	In association with George C. Tyler ALEXANDRA CARLISLE In the Tarkington-Street Comedy The COUNTRY COUSIN	In association with George C. Tyler GEORGE ARLISS In the brilliant new play HAMILTON	In association with George C. Tyler POLLYANNA By Catherine Chisholm Cushing from the book of Eleanor H. Porter	In association with Henry Miller The Fascinating Comedy DADDY LONG LEGS By Jean Webster

A New Musical Comedy—THE RAINBOW GIRL—By Rennold Wolf and Louis A. Hirsch

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THEATER CONDITIONS IN COUNTRY

(*Continued from page 3*)

advising managers to adapt their enterprises to the spirit of the times and give the public "what it wants" at the box-office as well as upon the stage.

No concerted retrenchment plans have as yet been adopted, the managers deciding to operate individually until further proof is needed to convince them of the necessity of a universal economy standard. Many of them believe that the public will patronize very generously whatever it approves greatly, and are hoping that a tide in their fortunes may set in toward them with new presentations that they plan to sponsor after the holidays.

Correspondents Report Conditions

While theatrical conditions in New York have been heralded far and wide in the course of the last six weeks those that prevail outside the metropolis have not been reported to any general degree. The MIRROR, with the aid of its correspondents in all parts of the country, herewith prints a chart, showing the conditions that exist outside New York since the war tax went into effect. There has been no desire on the part of the correspondents to exaggerate or to undervalue conditions. They have gone about their tasks of collecting information with as much energy—and what is just as important, with as much accuracy—as is reasonably possible, and what they have reported should be a representative barometer of the state of the legitimate theater and the motion picture house throughout the country.

The chart is based upon reports from 100 towns and cities, exclusive of Canada.

Several Significant Facts

In the study of the foregoing table several facts stand out significantly. Chief among these is that the patronage of theaters and motion pictures has decreased far more than it has increased. Against a total of 78 cities, where business has decreased, there is only a total of 31 where it has increased, and in the latter is represented seven cities, where army camps are located with an added population apiece of approximately 40,000 men.

Fifty-five cities report less theatrical bookings than last year, indisputable proof that managers are but little represented on the road this season. Inability to obtain transportation, owing to the movements of troops, and the failure of the theatergoing population of the road to patronize attractions with customary liberality are given as the main reasons for the small number of traveling companies this season. However, rather than to keep their playhouses dark, managers are everywhere booking elaborate motion picture productions.

Film houses have advanced their prices, exclusive of the war tax, in twenty-seven cities, while regular theaters have raised their prices in five cities. Changes in policy reflect an interesting condition in that in seven cities legitimate theaters have gone over to pictures. Of theatrical property idle, there are twenty-one legitimate and motion picture houses represented in nineteen cities.

Following are reports, in part, from several of the towns and cities included in the above calculations:

Decrease of Patronage in Boston

BOSTON.—Since the tax on theatrical performances went into effect, business in Boston, both at the legitimate theaters and at the motion picture houses, has fallen off. This is largely because the people of greater Boston invested liberally in Liberty Bonds. They purchased these bonds on the installment plan in many instances, and the purchasers, who are paying, say, a dollar a week toward a bond, have to economize in order to save the dollar, and so do not visit many places of entertainment. Numbers of people drew money from the savings banks to purchase their bonds, and these people are trying to save the money to replace in the savings banks, and for that reason have given up amusements.

Then for some reason the general public resents the theater tax, which makes tickets to the theaters of the spoken word a luxury, and increases by a large percentage the tickets to motion picture houses, as a number of these houses have raised their prices, the management paying the tax. It is probable that after a time the matter of the Liberty Loan and that of the tax will be straightened out, but some well-informed people question if this will be early enough this season to make the Winter of 1917-1918 all that could be desired from a manager's point of view.

PHILADELPHIA—The patronage of legitimate attractions has decreased 25 per cent., that of motion pictures 10 per cent. Bookings of road productions are very much fewer than in previous years.

ST. PAUL.—Ten to fifteen per cent. represents the decrease in the patronage of both legitimate attractions and motion pictures.

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THE IRISH 15th

By THEODORE BURT SAYRE

"The writer has heard Caruso, Scotti, Amato and others, but none of these afford a better evening's entertainment than Al H. Wilson."—*Roddy, Memphis News.*

NEW YORK OFFICE, TIMES BUILDING

Situation Improving in Cincinnati

CINCINNATI.—The theater situation locally is unquestionably improving steadily. The imposition of the new war tax at first seemed to have a big effect on the attendance, but the people are gradually becoming accustomed to it, and business is picking up again. Manager C. Hubert Heuck, of the Lyric Theater, says he has noticed a steady gain in patronage during the past two weeks, and that business is much better at the close of an engagement than at the beginning. This condition may be attributed, in part, to a desire on the part of the theatergoers to spend their money judiciously, waiting for the newspaper criticism of a play before deciding whether or not to take it in.

BROOKLYN.—The consensus of opinion of various managers seems to be that while the attendance is affected somewhat it is due to general war conditions and not to the particular war tax in question. The attendance at some moving picture houses has been affected seriously, but the large houses don't seem to be affected.

ROCHESTER, N. Y.—There can be no doubt but that the Government tax, together with the support of war charities, has seriously affected the attendance at the legitimate theaters, but the motion pictures are doing well.

SAN FRANCISCO.—The effect of the war tax on legitimate and picture houses

HENRY W. SAVAGE, Inc.

226 WEST 42nd STREET NEW YORK CITY

ANNOUNCES

THIRD SEASON OF

BOOK BY ANNE CALDWELL **MITZI** HAJOS IN POM POM MUSIC BY HUGO FELIX

EASTERN COMPANY WESTERN COMPANY

"HAVE A HEART"

Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern

EIGHTH TRIUMPHANT SEASON OF

An Elaborate Musical Spectacle **"EVERYWOMAN"**

AND ITS SEQUEL

By Walter Browne Music by Geo. W. Chadwick

SCHEDULED FOR LATER PRODUCTION

A PLAY BY WITTER BYNNER MUSIC BY HUGO FELIX **"ANY-GIRL"** SUGGESTED BY AN UNFINISHED SCENARIO BY WALTER BROWNE

THE HOLIDAY SPECIAL

A Train of Mirth and Melody in Three Sections **"TOOT-TOOT"** Scheduled for a Preliminary Toot on Tour Shortly

MUSIC BY JEROME KERN

BOOK BY EDGAR ALLAN WOOLF LYRICS BY BERTON BRALEY

ADAPTED FROM THE FARCE "EXCUSE ME" BY RUPERT HUGHES

A NEW STARRING VEHICLE FOR THE BABY STAR **MITZI** HAJOS MUSIC BY JEROME KERN

BOOK AND LYRICS BY EDGAR ALLAN WOOLF

A Film Production of **ROBINSON CRUSOE** Territorial Rights for Sale

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COMPRISES THE MOST NOTEWORTHY OF THAT GREAT
CHAIN OF HENRY W. SAVAGE SUCCESSES
CATALOGUE UPON REQUEST

Merry Christmas *Happy New Year*

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DRAMATISTS' AGENT—PLAYS

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REPRESENTING OVER 100 LEADING DRAMATISTS AND WRITERS

so far as admissions are concerned is not noticeably different from before. No one hesitates to pay the tax. In fact, it appears to be a satisfaction on the part of the people to contribute in that manner to the expense of the war. The patronage of houses depends not on the tax, but on the quality of the performance or picture given.

DENVER.—Legitimate attractions have not been affected, but 75 per cent. of the film houses report a falling off in business. It is the opinion of the writer that the loss of business is attributable not to the tax, but to the slackening up of business of all sorts.

DECATUR, ILL.—Patronage of amusements has been affected here. Theatergoers are contributing about $100 a day to the fund to fight the war successfully, it is estimated by one of the theater men here.

The Chatterton Theater, at Springfield, is booking vaudeville. The bills being split each week with the Lincoln Square Theater at Decatur. Putting in vaudeville at Springfield does not mean that good road attractions have not been profitable there, but it is only another result of unsettled conditions of the railroad traffic caused by war conditions.

Washington Booming

WASHINGTON, D. C.—There is no falling off in the attendance at the theaters in Washington. This city at the present time has an increased population approximating 40,000, it is estimated. Over 20,000 of that number are newly-appointed clerks enrolled to take care of the increased work in the various Governmental departments incidental to war demand. And it is further estimated that another 20,000 make up a floating population interested in outside Government issues. The city is peopled with an immense number of officers and business men, who have been called to Washington for the duration of the war. Hotels are crowded to their uttermost.

The war time congestion is also increased by the proximity of training camps. Thousands of soldiers crowd the city on their days of furlough; every one of whom is a theatergoer. The patronage of the theaters and motion picture houses shows if anything a big increase in attendance. Prices remain the same as formerly—plus the war tax.

ALTON, ILL.—Government tax has very materially cut into business of both legitimate and picture business. Alton is in one of the largest industrial districts in the country, and most of these industries are working twenty-four hours on war munitions and food products, all have increased wages of employes several times since war orders taken on, but cost of living seems to keep pace with increase in wage, and is not helping the amusement field as much as in former good industrial prosperity.

TAYLORVILLE, ILL.—It is the general opinion of theatrical managers here that the sale of Liberty Bonds, Red Cross donations, Y. M. C. A. donations, and many people sending aid to the soldier boys from this locality, together with the high cost of living, have affected the theatrical business. All labor here is employed at big wages, everybody is getting high prices, and everything seems to be booming but the theatrical business.

KNOXVILLE, TENN.—The number of road attractions this season has been small with many cancellations. The war tax has had very little appreciable effect on local patronage. The same rule of old applies: well-known attractions of merit do good business, mediocre attractions fail to draw. Manager Aebli, of Staub's, says that the war tax is being cheerfully paid, and he laments the dearth of attractions. The picture managers are more discouraged.

Utica Lacks Attractions

UTICA, N. Y.—Patronage of legitimate attractions has not decreased to any extent. They are now so few and far between in this city that whenever they do come there is always a full size audience present. Patronage of motion pictures has decreased noticeably. Mr. Fait, the manager of the leading picture house, the Avon, has made the statement that he believes half the picture theaters in this city will be obliged to close down before Spring.

CISCO, TEX.—The war, hard times, and excessive drought in this section of the State has caused many to abandon playgoing. The tax has had very little effect upon patronage.

BINGHAMTON. — Patronage of both legitimate and film attractions has increased. All good attractions draw capacity houses.

ASPEN, COL.—Theatrical attendance has fallen off 50 per cent. in the past four weeks. The manager says he would make a conservative estimate of 45 per cent. decrease. Throughout the West, particularly in mining camps, pennies are seldom used, banks, stores, and the general public much preferring to pay or accept 5 and 10 cents extra. In raising the prices on admission, the manager here took this into consideration; and also says that since the tax became effective his rentals for films have increased from 25 to 50 per cent. The manager states that road attractions are demanding that the theaters bear the entire war tax, to which he will not agree.

FALL RIVER, MASS.—Good road attractions will draw big attendance if they play in this city, as we have no chance to see plays unless we go to Boston or Providence; even a permanent stock company would make money here. The theaters in this city are all doing well.

ELLENBURG, WASH.—The patronage of legitimate theaters is about normal, but that of motion picture houses has decreased, owing to the fact that so many men have gone to war who were steady film patrons.

Reports from Army Camp Towns

Following are a few reports from towns wherein army camps are located:

ALLENTOWN, PA.—Business here is especially good, owing to the presence of 5,000 ambulance corps men. Ninety per cent. of these are college men, who are well supplied with money from home. They seek amusement of all kinds. The vaudeville house plays extra performances and one-night companies stay two or three days.

COLUMBIA, S. C.—The various theatres here are having a much larger patronage than ever before in their histories. There are 40,000 soldiers here, and the many members of their families are constantly visiting them. I think if it had not been for these soldiers the theaters would have had a very material decrease in patronage.

JACKSONVILLE, FLA.—Theatrical patronage is on the increase, owing to activities in all lines, and the influx of men to the cantonment here. Picture houses have all advanced admission 5 cents, except a house for colored only, where but 1 cent was added. The reason for this is that the 5 cents advance would have been sure to affect the purse of the colored. No trouble for the management to "put over" the 5 cents on the white population. All the picture houses here are in a sort of "ring" management, and the public suffers in various ways. We never see some programs here. Bookings of road attractions have been poorer than any previous season.

MACON, GA.—This city with an ordinary population of 60,000 people and Camp Wheeler within six miles of our city, with over 30,000, and good roads bringing people here daily to visit the city and camp is reflecting great prosperity in retail trade, theaters, drug stores, hotels, etc. Conditions are excellent.

PETERSBURG, VA.—Conditions in the

theatrical line have improved very much here owing to the establishment of Camp Lee, a National Army cantonment, just outside the city. All theatres are well patronized.

SAN DIEGO, CAL.—The war tax on the amusement business in San Diego has had no noticeable effect in patronage. We have an army training camp here and the men seem eager for amusement. At the legitimate theaters, perhaps the bookings are not as plentiful as in former seasons, but the most of the attractions playing San Diego, deserving patronage get it. On the whole the theatrical situation is better than in former seasons. Work has started on two new large theaters at the army camp, and when these are finished they may have some effect on local business.

Business Normal in Canada

In Canada where a Government war tax upon amusement admission has been in effect for three years theatrical business is reported to be in a normal condition. Following are reports from Montreal, Toronto and other cities in the Dominion:

MONTREAL, QUE.—Patronage of legitimate attractions is normal. However there is only one legitimate theater, Her Majesty's. The Princess, formerly playing Shubert bookings, is being altered and will reopen as a vaudeville house. The attractions are fewer than during the last two years, but the quality has been good. Patronage at the smaller picture theaters has decreased, but at the larger houses it is about the same as before.

TORONTO, ONT.—The tax on admissions has made no difference in theater attendance. However, Toronto is no criterion to go by as it is a very wealthy city, and one of the best on the Continent for good attractions. Then again the tax is operated here very much differently than in the U. S. A. Strips of tickets are sold separately and can be purchased in strips any time. Motion picture houses always do a good business. No theater property is idle here, in fact we have had three new ones built in less than two years.

ST. CATHARINES, ONT.—Theater managers advise that despite the high cost of living the patronage in both legitimate and picture houses has been on a steady increase. More money is in circulation than before, owing to many munition plants paying bigger wages.

HAMILTON, ONT.—Alfred Stronger, manager of the Grand Opera House, the only legitimate theater here, says more and better attractions are coming to Canada because business is better. Our war tax is lower than in the United States. James Wall, manager of the Temple, indorses all Mr. Stronger said. Their summer stock last summer did the biggest business in stock history, but the two-a-day vaudeville is drawing capacity houses. H. H. Morgan, of the Lyric, picture house, reports good business for three-a-day shows, and the theater seats 2,200. George Stroud of the Savoy, burlesque, reports good business. Many smaller picture houses, seating from 400 to 900 people, all say business is good.

Plenty of Money in Medicine Hat

MEDICINE HAT, ALTA.—Picture houses are doing capacity business every night. Whenever we get any legitimate attraction here the house is usually filled to capacity, but apparently this year a great number of bookings are being cancelled. Were the better class booking offices and managers of first class attractions to pay more attention to the four Western provinces they could make a lot of money. There is all kinds of money in this country, and people are willing to spend it if the theatrical profession and managers will give them something good. The public, however, does not care for barnstormers who come along, advertise extensively and draw a big house, only to put on a bad show.

EDMONTON, ALTA.—The tax has had absolutely no effect on theater attendance. This applies not only to Calgary and Edmonton, but to all parts of the Province.

REVERSES TAX RULING

Department Decides Opera Subscriptions Prior to Nov. 1 Are Not Exempt

WASHINGTON (*Special*).—After Dec. 15 holders of season tickets to places of amusement, including lessees of opera boxes, must pay a war tax of 10 per cent. upon the single performance sale price every time a seat is used, regardless of when the ticket or box was paid for.

Daniel C. Roper, Commissioner of Internal Revenue Bureau, has issued a ruling to this effect. This reverses a previous ruling, holding that payments on such tickets or boxes exempt if made before Oct. 31, when the War Tax Law became effective.

The new ruling also provides that taxes must be paid on club membership dues for privileges for any time elapsing after Oct. 31, regardless of when the dues were paid.

COHAN REVUE TO OPEN

"The Cohan Revue 1918" will open at the New Amsterdam Theater on New Year's Eve. The book of the revue is by George M. Cohan and the music by Mr. Cohan and Irving Berlin. Nora Bayes will be the principal member of the cast.

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Christmas Greetings from

THURSTON
The MAGICIAN

WHAT THE NEW YEAR HOLDS FOR THE PICTURE INDUSTRY

A Forecast of the Future in Relation to the Famous Players-Lasky Corporation

BY ADOLPH ZUKOR

If the year to come develops as great advancement in the motion picture industry as that which is just passing, no one will have cause to utter a complaint. During 1917 it progressed by leaps and bounds and, in spite of untoward conditions, its impetus was by no means stayed even after the advent of the United States in the war.

So far as the Famous Players-Lasky Corporation is concerned, the shift on Aug. 5 last to the Star Series Selective booking system was one of the most important developments. This has become a matter of history, in connection with the absorption of Artcraft and Paramount, the distributing concerns, by the parent organization, while the latest movement of importance is embodied in the million-dollar advertising campaign recently launched to create new photoplay patrons and still further popularize Paramount and Artcraft pictures. Add to this the fact that our organization has added many important stars and writers to its roster within the last twelve months and it would appear perfectly just to say that the Famous Players-Lasky Corporation has been instrumental in what may be termed genuinely epoch-making achievements in the film industry.

Looking to Coming Year

What of business in 1918? My answer to this question would be—it depends on the individual or, rather, the individual organization. I can see only increased interest in pictures on the part of the public in the next year, as a natural outcome of the increased demand for moderate-priced amusement, always a necessity in war times. I am frank to state, however, that I believe it will be a case of the survival of the fittest. Certainly the public is becoming more discriminating with every passing year and will not be satisfied with mediocre productions or inferior players and stories. Pictures being no longer a novelty, it is certain that only those companies which are capable of producing superior screen entertainment will share in the increased business that I believe is bound to come.

While the past year and previous years have seen many changes, it now appears that the industry has settled down to a normal condition and that the ultimate result of all this chaotic shuffling is destined to be beneficial to those who are solidly entrenched in the business as well as to the photoplay public. After all there is but one ideal to be attained—the production of the best pictures that are to be made. From a commercial angle, the consummation that is keenly desired is naturally to make a substantial profit from the investment. These two hinge, the one upon the other.

By making the best pictures the producer will make the most money, and by showing the best pictures the exhibitor will likewise profit to the largest extent. Inferior product, depending entirely, or at least in part, upon spasmodic exploitation, can never continue to succeed or satisfy. In the long run it is the best that wins, and the best in motion pictures as well as in any other line of production can only be the result of honest application, experience and confidence, which build for the future rather than for the present.

Doing Their Best

To the industry in general there can come only that meed of success that is justified by the constant striving of each and every one to do his best. While we all hope for an early end of the great conflict that is now dwarfing the normal conditions of life and rendering the world a militant dwelling-place for men of blood and iron, we are equally unable to prophesy when the end will come. Meantime, the motion picture industry, having given many of its best men from every department to the direct service of the country, stands ready and willing to make whatever sacrifices are demanded further.

It has served already, as an institution, in the important work of disseminating national information and propaganda to a wonderful extent. It has won the respect, regard and appreciation of the Government by its service. And it has still a great work to do. It must be the means of lightening the cares and burdens of the people, of removing their thoughts even for a time from the constant contemplation of the gigantic drama, greater than any we may hope to depict, which is spread upon the great screen of Europe.

What of 1918? Service! Service to the people, service to the Government, and in giving this service, giving of the best that is in us, we shall be best serving ourselves and the industry.

I look ahead to a prospect of infinite potentialities; to a future too great to be foreseen, but which we must carve for ourselves out of the material at hand. That material is growing in volume and quality every day. It is for us to recognize it. It is for us to set aside petty bickerings, and work toward the end of giving the people the best entertainment that can be made from this material. This done, we will have achieved all that can be expected of us. And we will have been working for the future on substantial lines.

Jules Raucourt, the young Belgian actor has been engaged by the Famous Players-Lasky Company to play Mario in Pauline Frederick's new picture, "La Tosca." Edward José will direct.

NEW PRODUCTION BY VITAGRAPH

"When Men Are Tempted," Features Mary Anderson and Alfred Whitman

Another famous work of fiction is brought to the screen by Greater Vitagraph in the Blue Ribbon feature, "When Men Are Tempted," which is announced for the week of December 24. This play, which is an adaptation from the widely read novel "John Burt," by Frederick Upham Adams, has Mary Anderson and Alfred Whitman for its featured players. It was produced under the direction of William Wolbert, who also directed "Aladdin from Broadway," "The Flaming Omen," and other fine Vitagraph features.

This picture, like "The Bottom of the Well," another story by Frederick Upham Adams, is said to be up to the best standards of present-day productions and one that is certain to appeal to all classes of audiences, especially those made up of persons who read the story in novel form. Mr. Smith, in turning to popular novels for the themes of Vitagraph productions, has given as one of his reasons that motion picture audiences are entitled to the best stories obtainable, and as another reason that exhibitors, in presenting plays made from widely known books or stage productions, have ready-made audiences for their theaters. Both these reasons make for the betterment of motion pictures and the increase of box-office returns. In the present instance, it is declared that "When Men Are Tempted" is a story strong in suspense, colorful in action and beautiful in its scenic effects.

The cast is of unusual merit, headed by Mary Anderson and Alfred Whitman and includes R. Bradbury, Otto Lederer and S. E. Jennings.

Gardner

GRACE DARMOND,
With Vitagraph Productions

PLAYS IN MARKET

Charles Frohman, Inc., and Empire Corporation Terminate Agreement

Existing arrangements with the Empire All-Star Corporation, which was organized last January to exploit Charles Frohman's successes in motion pictures, have been terminated. Charles Frohman, Inc., are again in the market to dispose of their plays to various motion picture companies, as heretofore.

INTRIGUES ARE EXPOSED

The inside story of the sensational manner in which countless German spy plots and intrigues have been baffled by the United States Secret Service within the last three years is shown for the first time in "A Daughter of Uncle Sam," the patriotic serial to be released through General Film, beginning Jan. 12. The twelve episodes of this lively serial, which is produced by the Jaxon Film Corporation, reflect the campaign of the Government against the destruction inaugurated in the United States by German agents.

ASTRA PRODUCTION IN FULL SWING

Two Al Woods Successes in Preparation—Other Strong Features on the Schedule

The greatest activity prevails at both Astra studios where the entire directorial force is at work on the forthcoming Pathe features. Two Al H. Woods plays are being made ready for release and three big stories with equally big casts are well under way.

George Fitzmaurice is busily engaged in the direction of the Al Woods stage success, "Innocent," which will have Fannie Ward in the star role, supported by John Miltern, playing the same part he interpreted in the stage production. In this feature many scenes are laid in the Far East, and these parts of the story will reflect all of the splendid magnificence characteristic of the Orient.

Albert Parker is directing the screen version of the Al H. Woods stage hit, "The Other Woman," in which Peggy Hyland, Milton Sills and Anna Lehr will be seen in the leading roles. Hobart Henley is putting the finishing touches to "Mrs. Slacker," a story of present day war conditions by Agnes Johnston. Gladys Hulette, Creighton Hale, Walter Heirs and Paul Clerget, the famous French pantomine artist make up a strong cast.

"Convict No. 993," adapted from Wallace Clifton's story, "The Frame Up," with an all-star cast, including Irene Castle, Harry Benham, Warner Oland, Helene Chadwick, J. H. Gilmour and Paul Everton, has been completed under the direction of William Parke who is now making preparations to film one of the greatest of recent stage successes. It is to be released Jan. 6.

Several plays that have been remarkable hits in the past few seasons have been secured by Pathe, and while it has not been definitely decided which of these will be produced first, one of them will be under way soon.

"The Mysterious Client," a mystifying tale, is rapidly rounding into shape under the direction of Fred Wright.

TOUCHING SCENE IN "ROSE OF THE WORLD"
Artcraft Production Starring Elsie Ferguson

NILES WELCH

Leading Man With Famous Stars

Leading Man with Norma Talmadge in The Secret of the Storm Country.

Leading Man with Marguerite Clark in Miss George Washington.

Featured with Zena Keefe in Shame.

Featured with Grace Darmond in The Gulf Between—Technicolor Co.

"I certainly liked that boy's acting."—*Zit, New York Evening Journal*

NILES WELCH TOPS THE LIST

Top-notch leading men, actors possessing youth and personality and the intelligence to make them effective on the screen, are always in demand—today more than ever.

Niles Welch has risen steadily and surely to a place at the top of the list. He has won preeminence by scoring success after success in association with leading stars, whose work he has supplemented and made more impressive because of artistic co-operation. With Norma Talmadge, Marguerite Clark, Ethel Barrymore, Ann Murdock, Violet Mersereau, Kitty Gordon, Grace Darmond and many others, Mr. Welch has proven his extraordinary aptitude for motion picture acting.

He gained his first experience in dramatic expression as a member of leading Eastern Stock companies after attending Yale and Columbia Universities. He joined the Vitagraph organization during the days of John Bunny and later appeared under the Kalem trade mark. During the past few years Mr. Welch's career has been one of steady advancement in winning popular favor and the high esteem of his associates. He has just completed a leading role in a special Metro production and is considering several flattering offers from leading producers.

DEATH OF STAR SYSTEM FORECAST BY BRENON

Coming Year Will See More Emphasis Placed on Story and Less on Featured Player

BY HERBERT BRENON

I have always been very much opposed to the star system. When I speak of the star system I mean the centralization of all effort and expenditure on the star to the exclusion of everything else.

In the making of pictures I am a firm believer in the story first, last and all the time. I believe that for the development of a screen story as with everything else, the very best material should be obtained, not only for the highest place, but for the most insignificant as well.

In selecting a cast for production I do not look for big names. To me talent and suitability are far more important factors. If however, an artist of world-wide reputation is best fitted to a certain type of role, and his name is indissolubly connected with a certain part, I waive the policy of no star, and welcome the appearance of the name of that artist in connection with my production. Take, for instance, the case of Sir Johnston Forbes-Robertson, or Otis Skinner. Who can bring to mind the production of "The Passing of the Third Floor Back" without conjuring up the mental vision of Sir Johnston in his beautiful performance of the Stranger? Or, again, is it possible to think of "Kismet" without thinking of Otis Skinner in the role of the beggar, Hajj? These two artists are part of their characters in these two dramas. They have created and developed these charaeters until they become absolutely essential to the presentation of the play. It is impossible to separate one from the other.

No matter how great the drawing power of a star, however, it is absolutely fatal to sacrifice the production as a whole. That to me is the great argument against the star system, and really the only one.

When the time comes that it is necessary to sacrifice the supporting company and cut down on the sets, etc., then it is time to cut down on the star. Otherwise someone is bound to suffer, and in nine cases out of ten it is the exhibitor; and as the exhibitor is the rock upon which the whole motion picture business is founded, it is obvious that to tax him beyond his strength is disastrous.

The star system is dwindling. It is fast disappearing on the stage and its popularity is diminishing on the screen. The great trouble at the present time is that producers are underestimating the intelligence of their audiences.

Motion picture audiences are becoming more exacting and more discriminating every day.

The tendency of 1918, far from being stars and more stars, will be toward eliminating them to a vast degree; not that a Douglas Fairbanks, a Marguerite Clark or an Elsie Ferguson will ever disappear from the realms of filmdom. Exceptional talent such as these great artists possess will ever be welcomed on the screen, but curls and baby-doll faces will be relegated to the background and the drama will come into its own.

A great artist and a great story is an unbeatable combination. But a great artist should not be expected to waste his substance on the desert air. One of the saddest signs to be seen on the screen to-day is that of a true artist struggling with a poor play.

Many producers think that by exploiting a big name they can afford to let the subject slip into the background. I wonder if they realize how they are ruining their own prospects?

How often do we hear those who should be interested in the motion picture say, "Well, I used to go all the time, but I don't any more. You see such silly pictures, and it's such a waste of time. I would rather sit at home and read a book which is really worth while than be bored to death at a moving picture theater."

Doesn't it seem a pity? Don't these producers see the injustice that they are casting on their profession? Don't they realize the ultimate harm that they are doing to themselves and to the industry as a whole?

WRIGHT REJOINS PATHE

Director Now Engaged in Producing Irene Castle Picture

The directorial forces of Pathe Exchange, Inc., have been augmented by the return to the fold of Director Fred E. Wright after an absence of three years from Pathe activities.

Mr. Wright has the distinction of being one of the oldest directors in the industry and one of the first stage directors to devote his services to the production of picture plays.

His first work as a director of picture plays was in the independent field where the quality of the productions made under his direction attracted the attention of the old Pathe Company then known as Pathe Freres.

He remained with Pathe Freres until 1914 and then became a director for Essanay, producing many of the best features released by that company during the three-year period of his contract. Mr. Wright started work for Pathe immediately upon the expiration of his Essanay contract and is now engaged in the direction of "The Mysterious Client," starring Irene Castle supported by Milton Sills and Warner Oland.

PATHE IS SOLE DISTRIBUTOR OF DONALD THOMPSON'S WAR FILM

"The German Curse in Russia" Called Greatest of Pictures Taken at the Front

Another scoop for Pathe is revealed in the announcement that this company, which has made a great success with its Official War Films, will be sole distributors of the most remarkable picture that has yet come from the war, "The German Curse in Russia," which had its first showing in America all last week at the Strand Theater.

This remarkable film was brought back to the United States by Donald C. Thompson, the young Kansan, who has just returned after spending three years on every battlefront in Europe and Russia, eleven months being required to obtain the Russian picture alone.

From the beginning of the first reel of this feature to the end, there are hundreds of the most unusual battlefront scenes, and the most remarkable "over the top" charges ever photographed. Every foot of the film that is shown helps to visualize for the American people the means that the Germans utilized in Russia to bring about food riots, street fighting, and the final overthrow of the Government.

Magnificent Pictorial Record

Donald C. Thompson, who personally took these pictures, is conceded to be the nerviest of war photographers, and it is a well-established fact that he has seen more war than any other correspondent. He went to every battlefront, and under the most adverse circumstances succeeded in obtaining the most valuable collection of war pictures in existence. When German intrigue began to work in Russia, he speeded to that country and, after spending eleven months there, has brought back with him what will remain as the best records of those happenings of the "bloody days" of Russia that could be obtained.

One of the most remarkable features is the first actual motion picture of the blowing up of fourteen boats by the Russian Black Sea Fleet in full view of the camera. These remarkable pictures have never been equaled, and it is doubtful whether they will ever be. It was only by the use of a telephoto-lens on the gyroscope camera that Mr. Thompson used that made the pictures possible.

Scenes of great interest at this time are those of the Women's Death Battalions, showing Botchkareva and her loyal feminine soldiers from the day that the call to arms was made, going through their training until they are perfect soldiers, and then going to the front, where they not only took over two lines of Germans trenches but captured hundreds of Germans and a number of officers.

MARION DAVIES IN "RUNAWAY ROMANY"
New Pathe Production Starring Beautiful Actress

Witzel L. A.
KATHERINE MacDONALD
In "The Spirit of '17"

DAY OF SPECTACLE PAST, SAYS WALSH

Goldwyn Director Declares Story Is Now Great Essential in Production

"Spectacle for spectacle's sake is a dead precept and a deadly precept for the modern picture producer." That is the dictum of R. A. Walsh, the director who is to devote his singular creative energies to Goldwyn Pictures. "I know, because I have had a good deal to do with some big pictures myself, and I have watched the development of this type of screen play very closely. I was fortunate to work with pictures that, while they made a great display of crowds and great buildings, yet were first of all dramas of intimate human emotions. And that is the essential thing.

"I have always felt that 'The Birth of a Nation' did almost as much mischief to the film industry as it did good. That is the way with big, daring, creative things. All nature and all human development testify to that.

"'The Birth of a Nation' did harm because its success gave producers a notion that they could go out and hire a town and an army—and then it was all over but the shouting of the audience. It happens that big pictures were made on that principle in Italy before 'The Birth of a Nation,' and made without a genuine success either artistic or popular, except in a very few instances. But producers forgot that, if they ever knew it, and they misunderstood the success of 'The Birth of a Nation.' The result was an era of prodigal expenditure on mobs and trappings and architecture, and anything and everything but the essentials of motion picture art."

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Question Raised About the Newness of a Certain Idea—Weeding Out Process That Benefits the Industry—Court Decision Relative to Titles Favors Picture Men

I DECLINE to see any big idea in W. W. Hodkinson's alliance with General Film. I thinks it's a *good* idea for Hodkinson, for the General, and last but not least for the exhibitor. But I don't see it as *the* idea—"years ahead of its time"—that it seemed to me W. W. H. was about to hand the trade. Certainly, distributors have decided before *not* to open new distributing systems but to work through some established one. I remember a long while ago that some manufacturers affiliated with Mutual went into the feature producing field and decided to open feature exchanges. Then H. E. Aitken and C. J. Hite showed them that the already established Mutual offices could take care of this distribution; so the new feature distributing concern, called the Continental, simply put its representatives into the Mutual exchanges, which attended to the details of distributing and brought the features to the exhibitor for less money through saving the Continental the expense of establishing brand new exchanges. *That* was five years ago. And just the other day, the wiseacres Hall and Oldknow, forming the U. S. Exhibitors' Booking Corporation, decided that *they* would not form any new exchanges, but let the well-organized Hoffman Foursquare exchanges handle *their* product. They came to this decision at least a month before the Hodkinson-General idea in that direction. So you musn't blame the Old Exhibitor if he fails to find in "Mr. Hodkinson's novel move" the slightest novelty. The plan is as old as the hills. Just well advertised. When *THE Hodkinson idea* hits us it will contain all the elements of novelty and freshness and foresight you'd expect in the REAL ONE!

Mention of General Film reminds me that the whisper has Frank Tichenor down as guiding its destinies. An infusion of *such* new blood is not going to harm the General, and I wonder if the Hodkinson alliance is the first sign of the big future the General has set before itself. The strong point about Tichenor is, aside from his youth, his knowledge of every phase of the film game. He has explored, worked and *lived* in every department. And before that in the predecessor of the film game—the slide business. Tichenor has labored hard, and success has been due him. A rattling good salesman, a keen advertising man, an expert in both studio and laboratory, I can imagine no more ideal choice for high place in a large picture concern. Isn't it odd to think that not so many years ago Tichenor was filling slide orders for picture producers who will ultimately take *other orders* from him!

Another of that scarce variety that really "know the game" appears in the person of C. V. Henkel, who is managing the distribution of "The Eagle's Eye," a serial that is Chief Flynn's contribution to the irrepressible motion picture. "Charley" was in the phonograph business with P. A. Powers when the movies commenced to loom large. Pat started to produce in a reconstructed riding academy at Wakefield, just above the Bronx, New York, and "Charley" was his first business manager. I think that thereafter Henkel went into the film importing business, handling the Milano and some other Italian brand, and "Tom" Evans succeeding him at the Powers studio. Henkel went with Universal when the latter started (always seems to get in at the start!) as one of the long line of office or business managers—Henkel, Engel, Selznick, Graham, etc.—this concern had before they awakened to the folly of it and put Joe Brandt in as permanent general manager. About a year ago Henkel went to work for the U again, managing some producing companies at their Western plant. He came dangerously close to affiliating with the serial game at its start, too. It must be at least three years ago—when the serial was a new one!—that Henkel spoke to his friends about serial producing ambitions, but for some reason he didn't actually get one into work. Now that he has, I wish him much success.

I claimed here last week that the weeding our process through reduced revenues now patent in this industry, was a good thing for the advertising departments of the trade press, who were bewailing the loss of advertising patronage. But the trade papers are the least to be benefited by the "retirement all along the line" of the fly-by-nights and illegitimates. Heaven knows they packed certain papers with their announcements, but the question is, have they benefited the business as a whole? Indeed, have they not given it very much of a black eye? Haven't they swung the cost of production upward by causing established producers to bid with them for stars, directors and production talent in general? Haven't their financial methods caused banks, realty companies and outside the business interests generally that come in contact with picture people, to look askance at our people? Is a stable industry one whose members are looked upon as insecure? Certainly the shortage of money will mean a shortage of angels that will make the familiar "grab-a-star, rent-a-studio, raise-some-money, shoot!" operation.

Bert Hoagland, Whitman Bennett, Aubrey Kennedy, Gene Mullin and the rest of the crowd that have to take responsibility for titles on the films issued by their respective concerns, can now breathe easier. When sanctioning main titles they needn't worry that an obscure stage play, long in the storehouse, happened to be similarly named. No end of trouble has been caused reputable picture producers by owners of sketch and play titles unwittingly used in this way. Often threatened legal legal suits were mere "hold-ups" for some of the fabulous wealth that movie concerns are supposed to have, and more often the trouble was caused by irate play producers who believed they were simply doing the right thing by their property in compelling the movie man to re-title his film and throw away the posters and advertising matter. But now a Federal judge, sitting in New York, has rendered a decision that will make the movie executives glad, for it furnishes precedent that will give future title suits of that particular sort the same chance that a snowball is presumed to enjoy in Hades.

"The dispute is solely as to the title of the play," says Judge Ward. "There is no similarity whatever between the defendant's film and the complainant's one-act sketch *in respect to the subject matter*, and there is no evidence that the defendant film corporation is attempting to make the public believe that its photoplay is the same as the complainant's. The contest being as to the rights of the parties respectively *it is of no importance that the defendant film corporation could have changed and can now change the title of its photoplay at small expense*. That fact cannot create any right in the complainant which he has not, or imagine any duty on the defendants."

Four years ago I recall that a play agency discovered some titles of plays within their control, upon some new moving picture films, the actual stories of which, however, in no way resembled the plot of these plays. But the producer of the moving pictures compromised for the "damage done" by purchasing for screen adaptation several stage plays that the agency in question happened to "have available." It was four years before Judge Ward's sane decision! This decision, by the bye, came with a vacation of an injunction secured by J. Hartley Manners, a most reputable playwright, restraining the Triangle Company and the Rialto Theater, from using the title, "Happiness," on a film. The complainant, it appeared, had written a one-act play of that title, "which he presented *seven times in all* at Friday matinees at the Cort Theater, New York, in March and April, 1917."

Press agents come and go, and free-lance ones most of all. A small office in a tall building, and a tenure there while the bank balance can stand it. Then a "to-let" sign and back to a job. But there are independent press agents who "stay one," and T. E. Letendre, once of World and Universal, is one of this few. Considering all this, "T. E." is horribly peeved at what he calls "all the fuss against the personal press representative." Listen to his plaint:

"Why all the fuss against the personal press representative? Nearly the only persons who will start an agitation against the free-lance publicist, are the film press agents who cannot get as much 'copy' over on the same particular persons as the free-lance is able to do.

"The company employing a star does not attempt to dictate to that artist, the manner in which his or her salary should be expended. If the artist feels that it is to his or her advantage and advancement to have personal publicity, providing it is not of a nature damaging to the concern employing the artist, what right has the company to interfere?

"Personally, I always offer to co-operate with the firm press agents. If my services are refused, I don't let that interfere with the best interests of my player. Terry Ramsaye, for instance, has always seen fit to call on me whenever I handled a star whose pictures were released by Mutual, and the results, I assure you, were very satisfactory not only to Mr. Ramsaye and the company, but to the player and myself.

"A personal press representative should be considered a blessing to the company publicity director, if the latter is of a co-operative nature, one who is as anxious to help the star as he is to boost his boss. I believe you will find that the concern which is most opposed to the personal press representative has one or two reasons for its stand. Either the company press agent is not getting his material over as he should and the free-lance is, or else it is because the company feel that the more publicity an artist receives, the more popular that artist becomes. With added popularity and prestige comes a demand for more salary, and this is what touches the producer's heart. That, you will find, is the main objection against the activities of the free-lance publicist."

Well, now that this is all out of Mr. Letendre's system, p'raps he'll return to the work he is paid to do, which is to write about *his stars!*

"A DAUGHTER OF UNCLE SAM"
Jane Vance and William Sorelle in General Film Production

"Put Beresford of Triangle on your Ideal Editor list," says another correspondent. "And make a yell against the time it takes to get a decision from so many studios. There is a lot printed about the higher prices paid writers for their wares, but nothing about the longer time it now takes to get action. What is the use of getting more money (provided you really do) and then starve to death pending its receipt? All right, we'll grant that in the old days payment was considerably less. But you had a rejection notice or your check in two or three weeks. Remember, also, that in the old days the smaller sums were paid for *shorter material*. There's all sorts of difference between a two-reel plot and a feature. Well, to-day we send our feature story to the editor and let's say he approves of it. It goes to the head of the works—the heads read the *feature scenarios* now—and in between conferences and trips *he* digests it and approves. 'Yes, it *does* look good for Miss Sunshine,' he concedes to the editor person, and calls in his production manager. The production manager goes out with the script and if he gets a spare minute from his labor of supervising a half dozen directors, *he* finally reads and likes the script. He gives it directly to the director of the star for whom it 'looks good.' The director is busy preparing his next script and has to let our story 'lay' until he is a few days into the actual filming, when a bad break in weather conditions gives him some time off, which he assiduously devotes to *our* script. He completes *his* examination approvingly. He takes it right in to Miss Sunshine. *She* will have to read it, and in between studio efforts and writing letters to the soldiers, she does. *She* likes it. So the script is practically sold, *except that it must have the approval of her manager*. This "Must" is just part of the bluff that aids the latter earn his salary, but *his* reading of our story takes time, too. Perhaps he is engaged in working out the exact manner of Miss Sunshine's participation in some patriotic movement (for Sweet Advertising's sake) and it is many weeks before *he* can get to it. But even if he finally does, and admires the story, whereupon I get the much-publicized 'larger payment.' But when it comes, I have been dispossessed, my chattels seized for debt, my physical condition has induced pneumonia and I have expired at Bellevue. I can tell you this much, that the writers don't blame the scenario editors at all, but very few make submissions to any one editor exclusively these days: it would take too long to make the rounds."

WILLIAM RUSSELL
American-Mutual Star

If you think I over-emphasize the value of exhibitors' service work as conducted by the best distributors, think hard on this happening which is supplied by a member of the Pathe staff. Their Mr. Winchester, who has long known the strength of "campaign books," prepared one for "Stranded in Arcady," a Mrs. Castle picture The main story in it—intended for newspaper consumption—was so vibrant that all Manager Tessier, of the Pathe Albany office, had to do was to show it to the editor of the "Knickerbocker Press." The paper ran it under big headlines and with a two-column cut. Tessier approached Manager Hatch of the Leland Theater with advance news of the achievement.

"If the story you speak about will be in the paper to-morrow," said Hatch, "I'll book your whole Castle series, and I'll advertise them with half pages in every paper in town besides."

Next day the campaign book story appeared as a news feature. And Hatch had to make good. He signed contracts within an hour.

I refuse to become excited over the fact that some of the big distributing companies will merge. Of course, there are too many exchanges. But is the big saving that must be made in this business to come from salesmen's salaries? Isn't the star salary and wastage in the studio still the big problem? Why do the manufacturers continue to ignore it? Are they going to force the exhibitors to take the matter into their own hands? Let me say to you that Marcus Loe isn't the only exhibior who is getting disgusted. Think of how perturbed the little fellows, who haven't the Loew resources, must be. A correspondent, who is much in the studios, states that directors everywhere are showing a new anti-waste spirit, but that certain foreign directors employed in American studios continue to "spend for the sake of spending." And they will not be questioned, he writes. This is a sad state of affairs in such times as these. It makes us wonder of what sort of stuff our American producing executives are made, and whether the wasteful foreigners have no sympathy with our national aims of economy. And an illuminating fact is that the smallest production appropriation allowed them by their American employers is double, if not triple, that on which they were compelled to work at home. Isn't it taking advantage of American financial liberality, and doesn't it come very close to being criminal at this particular time?

I hate to be unobliging to a correspondent, but Publisher J. H. McKeever of the Aberdeen Daily American, Aberdeen, South Dakota, comes to the wrong party with a query about "central distributing stations." Write the National Association of the Motion Picture Industry, Times Building, New York, Mr. McKeever. And to Mr. Rodgers and L. E. D. No, I must remain a mystery and "mysteries" can't keep lunch dates. But many thanks to the both of you!

THIRD PETROVA FILM

In accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Olga Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected by the famous Polish star is an adaptation of "The Life Mask."

SCENE FROM "MOTHERHOOD"
Powell-Mutual Production with Marjorie Rambeau

ARTCRAFT ANNOUNCES BIG SCHEDULE FOR NEW YEAR

Mary Pickford, William S. Hart and Elsie Ferguson Will Head Three Releases in January

A pretentious array of super-attractions for the first month of the new year was announced last week by Walter E. Greene, president of the Artcraft Pictures Corporation, presenting the latest screen achievements of Mary Pickford, William S. Hart and Elsie Ferguson. In these productions, Mr. Greene announces, Artcraft has three of the most notable releases ever presented by this company, disclosing the most modern accomplishments in the cinema art.

As the initial release of the year, Artcraft offers Elsie Ferguson, the talented artist of the stage who has scored a national triumph on the screen, in "Rose of the World," an emotional drama of exceptional merit. The book, by Agnes and Edgerson Castle, has had wide circulation, and that it should prove a splendid screen vehicle for Miss Ferguson is readily evident to those who are acquainted with the story and the best talents of the Artcraft star. Adapted from the book by Charles Maigne and staged under the direction of Maurice Tourneur, this film, it is confidently expected, will far outshine the success of "Barbary Sheep" and "The Rise of Jennie Cushing," Miss Ferguson's first two photoplays, which won her immediate popularity among film patrons. The story has a military atmosphere and in the role of the young captain's wife the star is said to be at her best. Supporting Miss Ferguson is a cast including Wyndham Standing in the leading male part, Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber.

William S. Hart, in the Thomas H. Ince production "Wolves of the Rail," is Artcraft's second offering in January. In this production, "Big Bill" appears in the part of an upholder of the law and order rather than an outlaw, as has been the rule in the past. As Buck Andrade, a railroad detective, Hart is just as fearless and daring as when opposed to the law, and his business of ridding the railroad of outlaws affords him particular opportunity to present heavy dramatic work such as won him his present great popularity throughout the country. The story by Denison Clift also allows Producer Ince various occasions to introduce novel effects in the way of photographic surprises that assist in making "Wolves of the Rail" one of the most notable offerings by Artcraft. Supporting Hart in this picture is a cast of well-known film players headed by talented Vola Vale, whose splendid work in previous Ince plays is well remembered.

Mary Pickford in what is heralded as her greatest photoplay accomplishment will be Artcraft's third release during the first month of the new year. Miss Pickford's new screen play, "Stella Maris," adapted from the famous novel by William J. Locke, is expected to prove her crowning achievement as a result of her work in the dual role. The two parts portrayed by "Our Mary" in this picture, those of Stella Maris and Unity Blake, are of exceptional contrast. Marshall Neilan, responsible for the direction of "Rebecca of Sunnybrook Farm" and "The Little Princess," has also staged this new Mary Pickford picture. His work in handling the technical problems that confronted the cinema presentation of this story is said to place him in a class with the very foremost directors of the industry. The supporting cast includes Conway Tearle, Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu.

All three of Artcraft's January releases are now receiving final treatment in the laboratories of the company in California and New York, their actual production having been finished during the past two weeks. Elaborate advertising and exploitation plans are now being completed for the presentation of these productions

COMING ISSUES

Owing to the holidays on Christmas and New Year's Day, The Mirror for the two coming weeks, dated December 29 and January 5, respectively, will be on sale at newsstands on Thursday, instead of Wednesday, as is customary.

NEW CUBAN ORGANIZATION CLOSES DISTRIBUTION DEAL

Business Men of Havana Arrange to Handle Paramount and Artcraft Pictures in Central America

The completion of a new deal involving the distribution of Paramount and Artcraft pictures, in the West Indies and Central America, has been announced. A new organization has been formed, headed by five of the leading business men of Havana, Cuba, which will control the distribution of Paramount and Aracraft pictures.

The territory to be covered by these pictures in the new deal includes all of Cuba, with main offices of the new company in Havana, all of Venezuela, all of Porto Rico, with head offices in San Juan, all the other islands of the West Indies and a large part of Central America. In this territory there are over 1,000 theaters, Porto Rico has 65 motion picture theaters controlled by the new company. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

It is announced that all the pictures produced by Paramount and Artcraft including the serial, "Who Is Number One?" will be booked. This will bring to Central America and the West Indies all the productions of such famous stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark, Pauline Frederick, Elsie Ferguson, Billie Burke, Geraldine Farrar, Julian Eltinge, Lina Cavalieri, Ann Pennington, Vivian Martin, George Beban, Jack Pickford, Wallace Reid and others, besides the specially produced pictures made by Cecil De Mille, Thomas H. Ince, J. Stuart Blackton, The Paramount Sennett comedies and the Paramount Arbuckle comedies.

Heading the new organization which has not yet been named is O. A. Hornsby as president. Mr. Hornsby is one of the leading bankers of the West Indies and is vice-president of the Trust Company of Cuba, with offices in Havana. A. W. Kent is vice-president of the new company, and was one of the most instrumental factors in its organization. Mr. Kent is a prominent lawyer of Havana. The second vice-president is C. E. Sawyer, of Havana, and the treasurer, Jacob Lychenhein of Harris Bros., retail and wholesale general merchants, of Havana. A. L. Pratchett is the general manager of the new organization. Mr. Pratchett has been in the film business for fourteen years and for the last year has been manager of the Universal Film Company in Havana.

One of the most interesting and illuminating facts in connection with the announcement is that all the pictures will be released with combination titles—in two languages. The upper part of all titles will be given in Spanish and the lower part in English. Here is a direct evidence of the influence of Americanization in the West Indies and Central America.

The deal marks the largest one of its kind ever made by Paramount and Artcraft. Its consummation is an evidence of the organization in a business like way of the distribution in the foreign field. The West Indies and Central America are to be provided with the entire production of Paramount and Artcraft films and the larger cities of the territory are to arrange for first runs in the same manner as they are booked in this country. New productions such as "Reaching for the Moon," with Douglas Fairbanks; "Stella Maris," with Mary Pickford; "The Song of Songs," with Elsie Ferguson; "The Silent Man," with William S. Hart; "The Seven Swans," with Marguerite Clark; "Jealousy," with Pauline Frederick, and the complete list of all new releases are to be provided in a business like way to a people whose territory, so far, has been only lightly touched in the matter of organization in the film business.

DRAMATIC MOMENT IN "THAIS"
New Goldwyn Spectacle Starring Mary Garden

ANOTHER COMEDY SERIES

In the current series of Sparkle Comedy releases, General Film introduces a new comedy team, Finn and Haddie, who present some of their novel fun-making stunts in "Their Model Careers" and "Their Fishy Footsteps." Finn and Haddie appear again in a new series of six Jaxon comedies to be released about the middle of January.

CONSIDERING OFFERS

John Emerson is en route to New York, accompanied by Anita Loos. While in New York they will devote their time to considering offers from various film companies. Their contracts with Douglas Fairbanks expired last week. Allan Dwan, who is at work on "A Modern Musketeer" will direct the future Douglas Fairbanks productions.

AUSTRALIA GOOD FIELD FOR FILMS

Goldwyn Executive Reports Favorably on Market for American Pictures—Stars Who Are Popular

Film conditions in Australia, like all belligerent countries, suffered at one period a set-back due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors. Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli where Australian troops lost heavily. But since the British fortunes on the battle field have improved, and war conditions at home have grown normal, the attendance at motion picture houses has steadily improved."

"Mae Marsh and Mabel Normand," said Harry Hayward, chairman of the Board of Directors of the New Zealand Motion Picture Company, which controls about fifty theaters, "have always been popular with what you call the 'fans' through their long screen careers, but you will be glad to find that while Mary Garden is naturally very well known indeed through her remarkable 'news personality' and her great reputation in opera, Madge Kennedy and Jane Cowl come close upon her heels through the remarkable interest that our theatergoers take in American players, even though they have not yet appeared under the Southern Cross."

HELENE CHADWICK
Featured in "The Naulahka"

"MANX-MAN" POPULAR

Goldwyn Picture Scores Heavily Despite Foreign Production

It is a tribute to the American nation that at a time when the element of patriotism is being emphasized to a point where it might easily be felt that nothing is good unless it is evolved in the United States, its theatergoers are quick to recognize good plays and acting no matter where they come from. A convenient illustration of this is Hall Caine's picture play, "The Manx-Man," made by George Loane Tucker from the novel of the same name.

"The Manx-Man" is a story of the Isle of Man, in the Irish Sea, and its players are English, from the war baby who plays "Little Pete," to Fred Groves who portrays the title role. Even the hundreds of men and women seen in the "mob" are natives of the Isle of Man, where the production was actually made under Mr. Tucker's direction.

Every city in the country where the film has been shown, has received "The Manx-Man" with the same enthusiasm which marked the long engagement in New York, where it was first displayed for the American verdict, and critical eulogy there has followed everywhere.

TOTO TWO-REELERS BEGIN NEXT MONTH

Famous Clown Is Supported by a Cast of High Caliber

With an ever-increasing demand for good comedies, Pathe announces that the much heralded two-reelers starring the famous Toto will begin on Jan. 13 with the release of "The One-Night Stand," and the comedies will continue every second Sunday of each month thereafter.

Toto is characterized by Charles Dillingham, one of the most astute judges of box-office value, as the greatest attraction for children and grown-up children ever seen at the New York Hippodrome, having packed the historic playhouse at every performance for more than a year.

The Toto comedies produced by the Rolin Film Company under the personal direction of Hal Roach, the man who discovered Harold Lloyd, star of the very popular "Lonesome Luke" and "Rolin" comedies, are announced as the second most expensive on the market with a single exception. Yet according to Pathe's policy of big pictures at proper rentals, the Toto comedies will be within reach of all good houses. Toto is revealed as entirely different from any comedian ever seen on the screen. His methods are new to pictures, though they have proven remarkably successful on the stage.

The comedies are characterized by the splendid direction that has marked all the work of Hal Roach; a beautiful little leading woman, Clarine Seymour; a strong cast including Bud Jamison, who has had important parts in the "Luke" pictures, and plenty of pretty girls. Among those completed in addition to "The One-Night Stand" are "The Movie Dummy," "The Junk Man," and "Fare, Please."

"The One-Night Stand," with Toto as "Props," is said to be the funniest burlesque of the "behind-the-scenes" at a theater ever filmed. In "The Movie Dummy" he plays the dummy used in making the thrill scenes, in "The Junk Man" he again has a congenial role, and in "Fare, Please," he is the conductor, with Bud Jamison as the motorman, on the "Not-at-all Express."

The new Toto comedies will prove a distinct novelty in pictures and their release is awaited with much interest.

VITAGRAPH WILL PRODUCE BIG PATRIOTIC FEATURE

Governor Whitman to Appear in Enemy-Alien Photoplay Sponsored by New York State

The Vitagraph Company has been selected by the State of New York to produce a big patriotic feature designed to show the rest of the states and the world in general how the Empire State of the nation has put down enemy plots and plotters before and since the entrance of the United States into the great conflict.

Governor Charles S. Whitman of New York will personally appear in the picture, playing before the camera the role that he has played in real life. Every agency and facility of the State protective machinery will be placed at the disposal of Vitagraph in making the mammoth picture. The story was written by Robert W. Chambers and is founded on actual records in the State archives. The title will soon be announced.

Albert E. Smith, president of Greater Vitagraph, will personally supervise the making of this big feature, the actual direction being in the hands of John Robertson. Corinne Griffith and Webster Campbell, Vitagraph favorites, will be the featured players, with Governor Whitman as the dominant figure behind the marvelous protective machinery of the State.

Final production plans were completed last week after more than a month of conferences participated in by the adjutant-general of New York State, President Smith of Vitagraph, Walter W. Irwin, general manager of the Vitagraph Distributing Organization, Governor Whitman's chief military advisers, the head of the state military police, Robert W. Chambers, and leaders in the work of ferreting out alien enemies in this country. The plans as finally determined upon were submitted to Governor Whitman and approved.

At the start of these conferences the general plan of the enterprise was outlined and at each succeeding meeting the story was strengthened and developed from official records. Governor Whitman's advisers, Mr. Smith and Mr. Chambers, working in close harmony on the preparation of the scenario.

The chief object of letting the state and the nation know through the medium of a motion picture of the methods that have been employed here to stifle treason, sabotage, arson and other crimes inimical to the United States is to let the rest of the country—states, cities and hamlets—profit by the experiences of New York.

Newspapers have given bare outlines of many plots nipped in the bud by state and government secret service agents, but in virtually all instances details have been withheld from the public. Now, for the first time, the dramatic and dangerous circumstances attending these cases are to be revealed through the Greater Vitagraph production.

Corinne Griffith, who has been selected for the leading feminine role, is one of the prominent young Vitagraph stars who has been growing rapidly in public favor during the last year. Webster Campbell is one of the well-known young juveniles of the screen, his most recent work being in a role opposite Alice Joyce in "The Fettered Woman," an adaptation from Robert W. Chambers' novel, "Annie Bridge." The foregoing production is of special interest at this time.

SCENE IN BALBOA STUDIO

Pictured above is The Balboa Amusement Producing Company's new glassed-in studio during the taking of the first scene. This structure is unique in many respects. It measures 100 by 200 feet, is completely covered by a glass roof, and not a single column or support obstructs the floor. This means there will be nothing to throw shadows or interfere with the sets with which the various companies are working. The new studio was introduced to the motion picture world with a dance at which 1,500 people, most of them professionals, were present. Kathleen Clifford, the dainty Horkheimer star, had the honor of doing the first work in the glass-enclosed film foundry. The picture shows the little actress about to be photographed in a garden scene.

FRED STONE WILL ENTER PICTURES

Famous Comedian of "Jack o' Lantern" Signs Contract with Paramount—To Begin Work Next Summer

Fred Stone, famous scarecrow of "The Wizard of Oz," star of a dozen of America's most popular and successful musical comedies, and at present playing at the Globe Theater in his great success, "Jack o' Lantern," is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer to begin work on the first of a number of new pictures, the scenarios for which will be provided to exploit the personality and accomplishments of one of the most popular and successful comedians on the American stage.

Concerning his new venture into the motion picture field, Mr. Stone said: "In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long association with Charles B. Dillingham. This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures."

Since the days of "The Wizard of Oz," when the famous team of Montgomery and Stone first scored their countrywide success, Fred Stone has been one of the greatest character comedians on the stage. The long string of successes in which he appeared with his late partner, Dave Montgomery, included "The Red Mill," "The Old Town," "The Lady of the Slipper," "Chin Chin" and others. After the death of Montgomery, Stone appeared as a single star and has achieved the greatest success of his career in "Jack o' Lantern."

Mr. Stone's appearance in the silent drama will not be his first essay at pantomime. Several years ago he appeared as a pantomimic star under the management of Robert Arthur in London and Liverpool. His success in pictures is already assured by reason of his worldwide popularity, his extraordinary powers as an eccentric comedian, his indefatigable capacity for mastering whatever he goes into, his well-defined powers as a pantomimic artist, and his extraordinarily likable and magnetic personality.

AMUSING SCENE FROM "IN AND OUT"
Pyramid Comedy of Entertaining Qualities

ELTINGE IN NEW YORK

One of the most important and widely talked of screen arrivals of the season has been the motion picture debut of Julian Eltinge, who is known the world over as the foremost exponent of the art of female impersonation.

Mr. Eltinge has been in Los Angeles for several months past making pictures for the Paramount program. At present he is visiting New York, and will shortly return to the coast.

WANT BIG STORIES

Call to Best Authors Comes from Astra Studios

Announcement is officially made from the Astra studios that they are in the market for big stories with real heart interest. They report the usual deluge of mediocre and poor scripts that are of no use for the quality of the productions demanded by Pathe and are doing all they can to discourage this flood of poor material and encourage the best of authors to come forward with the strongest stories they have.

As determined by J. A. Berst, vice-president and general manager of Pathe, all productions released by that company must have the "Three Point Quality"—star-story-direction—and in line with that policy a great number of stories and plays have already been secured for each of the Pathe stars, but to keep well in advance of the producing schedule as many other plays and stories that measure up to the standard will be purchased and prepared for screen presentation.

Only clean stories with plenty of heart interest will be considered and no script of this kind and quality will be too big for conversion into a Pathe production.

ENGAGING WRITERS

Young Authors of Promise Placed Under Contract by Fairbanks

Douglas Fairbanks celebrated the opening of his new bungalow dressing-room with an executive meeting, at which time Directors Allan Dwan and John Emerson discussed the types of scenarios they thought would be advisable to purchase for production during the next year.

Scenario Editor Ruth Allen brought to the attention of those present the names of young writers who were starting to show great promise. It was then decided to place some of these young authors under contract for their entire output.

Letters were read from prominent exhibitors commenting on the various recent Fairbanks releases, in addition to a telegram from S. L. Rothapfel to the effect that "Reaching for the Moon" played to $21,000 during its run of one week at the New York Rialto Theater.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Discussion of Organ Versus Orchestra Resumed—No "House Rules" for Art—Fitting Accompaniments to Pictures—Problems of Orchestra Leaders—Current Productions

BY MONTIVILLE MORRIS HANSFORD

GOING back to Mr. Berg's article on playing the organ "like a piano," which I commented on in last week's MIRROR, it seems to be pretty generally assumed that the organ and its music are to be separated in the theater, and nothing but blood and thunder stuff is to be strained through the pipes. I have read in magazines that the organist must play piano music on the organ if he hopes to continue to live and prosper as a picture player. Indeed, there seems to be an astonishing ignorance on the part of certain musicians who have gone into picture work about organ literature. It can not be said that the organ has as rich and as lively a list as the piano, but anyone who cares to look up organ catalogues can assure himself that there are thousands of good pieces quite suitable for every kind of screen mood, without altering a note. The whole trouble is that nearly every orchestra man thinks of the organ in terms of a preacher and the chancel; it seems impossible to think of the organ as a regular theater instrument.

There is no need whatever to take what is usually known as "church music" into the picture house. Rather take the wide range of recital compositions that are used by regular concert performers. There will be found an abundance of music of all sorts, movements suitable to any picture; music slow, music fast; marches, scherzos, waltzes, polkas, intermezzos, humoresques, hundreds of sentimental themes for the hero and heroine; minor and major hurries from many sources; in fact, everything needful. Then why all this worry about forgetting the music of the organ and taking up that of the piano in an adapted form? Why pile up trouble? Some pictures admit real church style in their programs, and any other accompaniment would be detrimental to the effect. All that is needed in this work, as in all other occupations, is common sense.

Organ and Orchestra

Perhaps some of my readers may remember that I spoke of the inartistic effect made by the orchestra breaking in at the very end of a picture, to which point the organist had played up the scene. I noticed this habit again last week in one of the leading theaters. It worked on my mind to such an extent that I asked one of the organists about it. He made the astonishing statement that it was a "rule of the house" to open and close the feature with the orchestra. At last the secret is out, and I know where lies the responsibility for some of the unusual antics of the orchestra just before the close of the picture. I must confess I puzzled over these happenings for a long time. Now that I know why it is, I can talk about it much better. Now listen. A picture played throughout with the orchestra is all right; likewise it is all right played with the organ. But this business of switching from one to the other is disastrous to the best effects, and I hope some day to hear the picture played throughout with one tone quality. The orchestral tone is wholly different from the organ tone, however much some may think an organ is an imitation of an orchestra: it isn't. Once the orchestra tone is started for a picture, that picture ought to be finished with the orchestra, without any butting in from the organ. Then give the orchestra a rest and have the next picture played with the organ.

No "Rules" for Art

It is foolish to lay down "house rules" for art; it can't be done. The management that does it is already greasing the slide for an artistic bump. No manager can tell me that it is artistic to have the orchestra switch in about one minute from the finish of a picture and upset the tonal scheme that has been laid by the organist. If I were a leader, I would suggest to that manager that he is all right ushering in the crowd, but very short on tone. When I found another job I would have this understood from the start. Then, too, the poor producer and playwright ought to register a kick. No one wishes to think of a feature picture as a thing of rote. A play is a living thing, and mathematical rules applied to it are unthinkable.

Fitting Accompaniments

Carl Edouarde gave some thrilling accompaniments to the "Blood-Stained Russia" pictures last week at the Strand Theater. The Strand Symphony Concerts, under Adriano Ariani, are still the Strand's best musical offerings. Last week the program included the second and third movements from Beethoven's Symphony No. 2; an *Orchestral Fantasy*, by H. M. Dunham, and a number from a suite, *Lamentation*, by T. Tertius Noble, the organist at St. Thomas's, New York. Ralph Brigham gave much pleasure to organ fans by playing two pieces by Stebbins, *Oh, the lilting springtime*, and *Where dusk gathers deep*. These compositions have appeared on many recital programs lately.

The Rialto Quartet held sway at that theater last week, singing *The Musical Trust*, and *Aunty Skinner's Chicken Dinner* to the great delight of the audience. Later in the program they joined the orchestra and sang southern airs. Alfred Robyn played the feature picture with unusual skill on the organ, again demonstrating that the organ is the ideal instrument for picture accompaniments. Hugo Riesenfeld conducted the orchestra in Selections from *Aida*, and particular praise must be given the assistant conductor, Mr. Finston, for his fine playing of the accompaniment to *O sole mio*, sung off stage. This is a very easy song, but it is not easy to get an orchestra through it in *tempo rubato*.

Problems of Leaders

It is wonderful how many problems there are in a good feature picture from the musical standpoint. When I viewed the "Eternal Temptress" last week, I found myself trying to solve a question about the scene on the porch of the cafe, where Althrop comes up and makes a row with Count Rudolph. There is supposed to be the regulation music going on by the restaurant orchestra; at least that is what the Rialto players meant when they played Ciribiribin. But as soon as the drama predominated over the jazz band behind the palms, the music was changed to indicate the emotion of the actors and the Ciribiribin music faded away. Now, I want to know whether it is artistic to stop a restaurant orchestra in a scene like this and introduce the melodramatic element. It is quite well enough for the participants to fight it out, even with the jazz band going. I know that the viewers are asked to forget all about the restaurant for the time being, but this Ciribiribin must have been going all that time. In short, should a supposed orchestra, playing for dinner, be allowed to play through a dramatic moment, even though it be a popular waltz? I know the camera is close up, but it is asking a great deal of the audience to forget that there is a restaurant there and that the restaurant music has suspended operations while the crank is turned. I would be glad to hear opinions on this question.

"The Eternal Temptress"

A stock of Venetian themes will come in handy for this picture. From general observation, all cue music for Venice must of a necessity be barcarolles, but it may be just as well to steer clear of too many. However, the one by Godard, *Venetienne*, will not offend to open this film. Play until Dexter is shown, then begin a soft hurry from the Breil or Remick album. This can be kept up until the letter, then back to the first number, *Venetienne*. At title "It is to intercept," play *Nocturne*, Favager opus 18. At cue "Madame has gone," use *Serenade Venetienne*, Pierne, until cue "Madame, I have at last," change to *Nocturne*. At cue "There are not sufficient funds" play a little piece by De Koven, *Aveu* (John Church). At title "Count Rudolph begins his campaign" play *Amorosa*, Egghard, until the letter, then agitato until cue "I'm sorry, Your Excellency," then another appropriate number by Felton, called *Susurri Veneziani*. At the cafe scene play *Ciribiribin*, Pestalozza, grading tone to suit action. As Althrop reaches table play agitato until he leaves, then softly back into the preceding number, going later into the *Aveu*. At title "Rome" play a part of Friml's *Church Procession* (Schirmer), with strong tone, until Althrop, *Amorosa*. At cue "I'll be back in an hour" change to *Nocturne*, DeKoven, and at cue "I met Count Rudolph," agitato, following action. At cue "I have learned that you are a forger," play the *Nocturne* slowly, and at cue "You, Princessa!" an agitato from Breil. As the Count falls, a few seconds silence will give a good effect, then go into a soft funeral mood; a *Funeral March* by Ellmenreich is good. This may be kept up until the end, if desired, or the *Meditation* from *Thais* can be used for Cordelia at the altar. The theme at this point should be played very softly, whichever is used. The finale of the film suggests silence to a marked degree.

"The Land of Promise"

Open with a quiet theme, *Air a danser*, Borowski. Play until title "Miss Wickham's next-of-kin," then change to livelier theme, *Au Bal*, by the same composer (published by A. P. Schmidt). At title "The hours of sunset drift into night" play an *Intermezzo* by Celli (Schirmer) until cue "Miss Marsh, so far as you know," at which play very softly, through the reading of the will. At cue "Well, that takes me off" play *Chant sans paroles*, Tschaikowsky. At title "A month later in Manitoba" a good theme is *Little Grey Home in the West*, which was used at the Strand Theater. The same mood continues here for some time, and another piece may be switched in, or *Au Bal* may be repeated. In any event play until cue "Who do you think she is?" and then change to *Serenade Triste*, Ferrata (J. Fischer). At title "After supper" change to *Cupidietta*, Tobani (Carl Fischer), with an agitato at cue "What do you mean?" until title "Time showed," then the *Chanson Triste*, Tschaikowsky. At title "At this moment" use *Little Serenade*, Tellam, until title "Five o'clock in the morning," at which use *Across the prairie*, Fink (A. P. Schmidt), with an agitato at the bath scene. At cue "I'm sorry to lose you, Taylor," play *Desire*, Burnham (Schmidt). Agitato at cue "Beast!" Continue agitato until cue "There was never any rows" and then go into *Chanson Triste*. At cue "You insulted me before the hired man," play a hurry (Number 94, from Remick's Album is good). At cue "I suppose you know what you are doing" return to *Desire*, and at title "The end of a perfect meal" change to *Cupidietta*. At title "Whilst at her brother's farm" go back to *Little Serenade*, until Taylor and Nora, then *Chanson Triste*, using an agitato at the struggle, Breil No. 5 for the storm and *Desire* to end.

Scherer Studio

ARTHUR DEPEW

Arthur Depew is a graduate of Trinity College, Toronto, and holds a musical bachelor's degree from Cambridge, England. He was conductor of the Symphony Orchestra and organist of the First Presbyterian Church in Detroit for fifteen years. He came to New York and was engaged as organist and musical director of the Wanamaker Auditorium, where he spent four years. It was at this time that the play "Hiawatha" was given in the auditorium. Mr. Depew improvised the Indian themes for this play, and they became so popular that many persons visited the music shops, thinking to purchase them. Mr. Depew also held the important position of organist in the famous Plymouth Church, Brooklyn, for three years, and it was at this time that he cast his lot with the then practically unknown work of organ-playing for pictures, and went to the Regent Theater, which was then under the direction of S. L. Rothapfel. After a year there he went with Mr. Rothapfel to the Strand, where he has been for three years. It is a great pleasure to announce to the lovers of good organ music that Mr. Depew will preside at the fine Austin organ in the new Rivoli Theater, which is scheduled to open Dec. 27, under the direction of Mr. Rothapfel.

"THAIS" IS PROMISED TO BE MEMORABLE PRODUCTION

Goldwyn Spectacle, Starring Mary Garden, Said to Depict Beauties and Vices of Ancient Egypt

All the forces at the command of Goldwyn have been employed to make Mary Garden in "Thais" a memorable production. How far this end has been achieved is forecast in an announcement issued by Goldwyn, stating that the genius of a great painter and decorator has been drawn upon to supply the settings and every detail of the scenic environment; that the director chosen by Goldwyn is a leader in the screen world; that the cast includes a noted actor and a star of the operatic stage.

The story of "Thais" promises to afford additional surprises and sensations. The world-old romance of the courtesan who became a saint, and the saint who became a man, holds absorbing interest for the world to-day. Even to those who know the famous story either in opera or novel, the cinema production should open new avenues of satisfaction. Incidents scarcely touched upon have been elaborately pictured in the Goldwyn production. Not only is "Thais" a splendid pageant—it is said to be a drama as well.

One episode in particular will be remembered by those who witness the production. In this part of the story there is all life itself. The banquet given by the prefect in honor of Thais is the pivotal point in the drama. With a rich robe covering his monk's habit there was no suspicion in the mind of the vampire that Paphnutius was not another rich man to be ensnared. She offers him wine in a golden goblet and, failing to tempt him by that means, she bares her jewel-laden breast. Around them the revelry is at its height. The licentious crowd long since had flung aside all restraint, and before the eyes of the ascetic Paphnutius the sins of the world, of all life itself, were displayed and flaunted.

This revolting spectacle, which might have driven away a less inspired man, seemed a sign from Heaven to the monk. The life the woman loved he would use to make her see the glory of the life everlasting. He thrust aside the proffered wine and the golden vessel crashed to the floor. He put the body of the vampire from him, and without a word pointed to a nearby group. In sodden ugliness the men and women lay in a heap, mute evidence of the horrors of drunkenness.

Eloquently the monk described the eternal damnation of the soul wedded to the sins of the flesh, and the courtesan forgot for the first time that she was a woman whose strongest weapon was her bodily lure. Lust was depicted in the passionate embrace of a man and a girl, and hate in all its fury was shown to the eyes of Thais—eyes now beginning to shine with a new light. One by one each vice bared itself to the monk and the woman, and finally she cried, "I will go with you to seek salvation—even to your Jesus." This turning point in the drama is said to be superbly illuminated in the Goldwyn production.

ALICE BRADY,
In "Woman and Wife" (Select).

"THE SEVEN SWANS" NEARS COMPLETION

Marguerite Clark's Christmas Fantasy to Be Released Shortly by Paramount

When Marguerite Clark steps forth upon the screen in the Paramount Christmas play, "The Seven Swans," she will be surrounded by a particularly powerful cast of players, each of whom has been chosen because of some special fitness for the role. Miss Clark, herself, will be seen as the "Princess Tweedledee," and according to all those who have seen the picture in the making, she will prove one of the daintiest princesses that ever walked out of the pages of a fairy book.

William Danforth, who has probably created more comedy king roles than any other man in the profession, enacts the part of the doughty monarch in this picture. The beautiful, but wicked queen, is played by Augusta Anderson, and Edwin Dennison will make a most impressive Lord High Chancellor. Daisy Belmore is the witch and Richard Barthelmess is Prince Charming. The seven brothers of the princess are Richard Allen, Jere Austin, Joseph Sterling, Frederick Merrick, Lee F. Daly, Stanley King and Gordon Dana.

"The Seven Swans" was adapted by J. Searle Dawley, who also is directing the production. Mr. Dawley searched numerous books of fairy tales, many of which were contributed by Miss Clark herself, and out of these selected the material for the present story. Besides the principal characters there is a huge list of extra people and many children are taking part in the various ensemble scenes. Lyman Broening did the photographic work and the most elaborate lighting effects were employed throughout.

"THE AVENGING TRAIL"

Metro will close its release chart for the year Dec. 31, when it will issue Harold Lockwood's latest production, "The Avenging Trail," a picture adapted by Fred J. Balshofer and Mary Murillo from Henry Oyen's novel, "Gaston Olaf," and staged under the direction of Francis Ford.

Lumiere, N. Y.

FLORENCE DESHON

Florence Deshon, who plays Lilas in "The Auction Block," came to be selected for that part in a rather curious manner. She was appearing at the time in "Jaffrey," when she was seen, respectively, by Rex Beach, the author, and Larry Trimble, the director of "The Auction Block." Neither of these gentlemen knew Miss Deshon, but each was agreed that she was the one to play Lilas; and so, with this thought, they met, exchanged views and compared notes, with the result that Miss Deshon was interviewed and engaged. Prior to her engagement in "Jaffrey," Miss Deshon was a featured member of David Belasco's production "Seven Chances." She played there throughout the summer, but in the fall, her dark rich beauty recommended her to the Frohman Amusement Co. And then, her success in "Jaffrey" was so pronounced that it compelled the notice of Rex Beach and Larry Trimble, and there followed her performance of Lilas in "The Auction Block" which is one of the notable features of that production. At present this promising young actress is being featured in Vitagraph productions.

J. STUART BLACKTON LEAVES FOR WEST

Producer of Parker Novels for Paramount Will Film "Wild Youth" at Lasky Studio

J. Stuart Blackton, producer of the famous novels of Sir Gilbert Parker for Paramount, left recentliy for California to engage in further production work under the same auspices at the Lasky studio. Commodore Blackton took with him Albert Dorris, his film editor, who is an expert cutter as well. From Chicago they will travel westward via the Santa Fe. Preparations are under way at the Lasky studio for the reception of the producer, and a special building has been erected to house his personal office and the offices of his executive staff.

The first picture that Commodore Blackton will make for Paramount in the West, will be "Wild Youth," written by Sir Gilbert Parker, and said to be one of the author's most fascinating romances. In the East he has already produced "The Judgment House," which has been released, and "The World For Sale," which will be a Paramount release for January. In Hollywood, Cal., Commodore Blackton will be surrounded by all facilities of the big Lasky plant in the making of his pictures, and he expects to accomplish some particularly effective work in the forthcoming productions.

There are few producers in the motion picture field who are better known than Commodore Blackton. His long association with the film industry has supplied him with a fund of invaluable information and experience, which, when added to his natural artistic tendencies, equips him far better than the average for his work. Just how long the producer will remain in California is not yet known. It is possible that he will extend his stay to make several pictures in the West, and until he becomes settled in his new location it will be impossible for him to say definitely just what he will do.

"The World For Sale" will be the second Paramount picture produced by Mr. Blackton to be released. The reception that was accorded "The Judgment House" assures a welcome for this production, and for all future offerings in the shape of Parker novels translated to the motion picture screen.

ANTIPODES ON SCREEN

With the beginning of the new year, the new series of Paramount-Burton Holmes Travel Pictures, the fruits of the distinguished traveler's perigrinations through the Antipodes, the Pacific Islands and Alaska, will be presented to the public. These pictures are now being assembled and will be in readiness for release at regular intervals beginning in January. Mr. Holmes, during last summer's itinerary, covered a great amount of territory, largely under exceptional difficulties, owing to the war conditions. Much of the traveling in Pacific waters was accomplished without lights and with watchdogs of the sea on every hand. The pictures are said to be extremely effective, giving an intimate idea of the customs and the scenery of the countries visited.

NEW CUBAN ORGANIZATION CLOSES DISTRIBUTION DEAL

Business Men of Havana Arrange to Handle Paramount and Artcraft Pictures in Central America

The completion of a new deal involving the distribution of Paramount and Artcraft pictures, in the West Indies and Central America, has been announced. A new organization has been formed, headed by five of the leading business men of Havana, Cuba, which will control the distribution of Paramount and Aracraft pictures.

The territory to be covered by these pictures in the new deal includes all of Cuba, with main offices of the new company in Havana, all of Venezuela, all of Porto Rico, with head offices in San Juan, all the other islands of the West Indies and a large part of Central America. In this territory there are over 1,000 theaters, Porto Rico has 65 motion picture theaters controlled by the new company. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

It is announced that all the pictures produced by Paramount and Artcraft including the serial, "Who Is Number One?" will be booked. This will bring to Central America and the West Indies all the productions of such famous stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark, Pauline Frederick, Elsie Ferguson, Billie Burke, Geraldine Farrar, Julian Eltinge, Lina Cavalieri, Ann Pennington, Vivian Martin, George Beban, Jack Pickford, Wallace Reid and others, besides the specially produced pictures made by Cecil De Mille, Thomas H. Ince, J. Stuart Blackton, The Paramount Sennett comedies and the Paramount Arbuckle comedies.

Heading the new organization which has not yet been named is O. A. Hornsby as president. Mr. Hornsby is one of the leading bankers of the West Indies and is vice-president of the Trust Company of Cuba, with offices in Havana. A. W. Kent is vice-president of the new company, and was one of the most instrumental factors in its organization. Mr. Kent is a prominent lawyer of Havana. The second vice-president is C. E. Sawyer, of Havana, and the treasurer, Jacob Lychenhein of Harris Bros., retail and wholesale general merchants, of Havana. A. L. Pratchett is the general manager of the new organization. Mr. Pratchett has been in the film business for fourteen years and for the last year has been manager of the Universal Film Company in Havana.

One of the most interesting and illuminating facts in connection with the announcement is that all the pictures will be released with combination titles—in two languages. The upper part of all titles will be given in Spanish and the lower part in English. Here is a direct evidence of the influence of Americanization in the West Indies and Central America.

The deal marks the largest one of its kind ever made by Paramount and Artcraft. Its consummation is an evidence of the organization in a business like way of the distribution in the foreign field. The West Indies and Central America are to be provided with the entire production of Paramount and Artcraft films and the larger cities of the territory are to arrange for first runs in the same manner as they are booked in this country. New productions such as "Reaching for the Moon," with Douglas Fairbanks; "Stella Maris," with Mary Pickford; "The Song of Songs," with Elsie Ferguson; "The Silent Man," with William S. Hart; "The Seven Swans," with Marguerite Clark; "Jealousy," with Pauline Frederick, and the complete list of all new releases are to be provided in a business like way to a people whose territory, so far, has been only lightly touched in the matter of organization in the film business.

HELENE CHADWICK
Featured in "The Naulahka"

DRAMATIC MOMENT IN "THAIS"
New Goldwyn Spectacle Starring Mary Garden

ANOTHER COMEDY SERIES

In the current series of Sparkle Comedy releases, General Film introduces a new comedy team, Finn and Haddie, who present some of their novel fun-making stunts in "Their Model Careers" and "Their Fishy Footsteps." Finn and Haddie appear again in a new series of six Jaxon comedies to be released about the middle of January.

CONSIDERING OFFERS

John Emerson is en route to New York, accompanied by Anita Loos. While in New York they will devote their time to considering offers from various film companies. Their contracts with Douglas Fairbanks expired last week. Allan Dwan, who is at work on "A Modern Musketeer" will direct the future Douglas Fairbanks productions.

AUSTRALIA GOOD FIELD FOR FILMS

Goldwyn Executive Reports Favorably on Market for American Pictures—Stars Who Are Popular

Film conditions in Australia, like all belligerent countries, suffered at one period a set-back due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors. Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli where Australian troops lost heavily. But since the British fortunes on the battle field have improved, and war conditions at home have grown normal, the attendance at motion picture houses has steadily improved."

"Mae Marsh and Mabel Normand," said Harry Hayward, chairman of the Board of Directors of the New Zealand Motion Picture Company, which controls about fifty theaters, "have always been popular with what you call the 'fans' through their long screen careers, but you will be glad to find that while Mary Garden is naturally very well known indeed through her remarkable 'news personality' and her great reputation in opera, Madge Kennedy and Jane Cowl come close upon her heels through the remarkable interest that our theatergoers take in American players, even though they have not yet appeared under the Southern Cross."

"MANX-MAN" POPULAR

Goldwyn Picture Scores Heavily Despite Foreign Production

It is a tribute to the American nation that at a time when the element of patriotism is being emphasized to a point where it might easily be felt that nothing is good unless it is evolved in the United States, its theatergoers are quick to recognize good plays and acting no matter where they come from. A convenient illustration of this is Hall Caine's picture play, "The Manx-Man," made by George Loane Tucker from the novel of the same name.

"The Manx-Man" is a story of the Isle of Man, in the Irish Sea, and its players are English, from the war baby who plays "Little Pete," to Fred Groves who portrays the title role. Even the hundreds of men and women seen in the "mob" are natives of the Isle of Man, where the production was actually made under Mr. Tucker's direction.

Every city in the country where the film has been shown, has received "The Manx-Man" with the same enthusiasm which marked the long engagement in New York, where it was first displayed for the American verdict, and critical eulogy there has followed everywhere.

TOTO TWO-REELERS BEGIN NEXT MONTH

Famous Clown Is Supported by a Cast of High Caliber

With an ever-increasing demand for good comedies, Pathe announces that the much heralded two-reelers starring the famous Toto will begin on Jan. 13 with the release of "The One-Night Stand," and the comedies will continue every second Sunday of each month thereafter.

Toto is characterized by Charles Dillingham, one of the most astute judges of box-office value, as the greatest attraction for children and grown-up children ever seen at the New York Hippodrome, having packed the historic playhouse at every performance for more than a year.

The Toto comedies produced by the Rolin Film Company under the personal direction of Hal Roach, the man who discovered Harold Lloyd, star of the very popular "Lonesome Luke" and "Rolin" comedies, are announced as the second most expensive on the market with a single exception. Yet according to Pathe's policy of big pictures at proper rentals, the Toto comedies will be within reach of all good houses. Toto is revealed as entirely different from any comedian ever seen on the screen. His methods are new to pictures, though they have proven remarkably successful on the stage.

The comedies are characterized by the splendid direction that has marked all the work of Hal Roach; a beautiful little leading woman, Clarine Seymour; a strong cast including Bud Jamison, who has had important parts in the "Luke" pictures, and plenty of pretty girls. Among those completed in addition to "The One-Night Stand" are "The Movie Dummy," "The Junk Man," and "Fare, Please."

"The One-Night Stand," with Toto as "Props," is said to be the funniest burlesque of the "behind-the-scenes" at a theater ever filmed. In "The Movie Dummy" he plays the dummy used in making the thrill scenes, in "The Junk Man" he again has a congenial role, and in "Fare, Please," he is the conductor, with Bud Jamison as the motorman, on the "Not-at-all Express."

The new Toto comedies will prove a distinct novelty in pictures and their release is awaited with much interest.

VITAGRAPH WILL PRODUCE BIG PATRIOTIC FEATURE

Governor Whitman to Appear in Enemy-Alien Photoplay Sponsored by New York State

The Vitagraph Company has been selected by the State of New York to produce a big patriotic feature designed to show the rest of the states and the world in general how the Empire State of the nation has put down enemy plots and plotters before and since the entrance of the United States into the great conflict.

Governor Charles S. Whitman of New York will personally appear in the picture, playing before the camera the role that he has played in real life. Every agency and facility of the State protective machinery will be placed at the disposal of Vitagraph in making the mammoth picture. The story was written by Robert W. Chambers and is founded on actual records in the State archives. The title will soon be announced.

Albert E. Smith, president of Greater Vitagraph, will personally supervise the making of this big feature, the actual direction being in the hands of John Robertson. Corinne Griffith and Webster Campbell, Vitagraph favorites, will be the featured players, with Governor Whitman as the dominant figure behind the marvelous protective machinery of the State.

Final production plans were completed last week after more than a month of conferences participated in by the adjutant-general of New York State, President Smith of Vitagraph, Walter W. Irwin, general manager of the Vitagraph Distributing Organization, Governor Whitman's chief military advisers, the head of the state military police, Robert W. Chambers, and leaders in the work of ferreting out alien enemies in this country. The plans as finally determined upon were submitted to Governor Whitman and approved.

At the start of these conferences the general plan of the enterprise was outlined and at each succeeding meeting the story was strengthened and developed from official records. Governor Whitman's advisers, Mr. Smith and Mr. Chambers, working in close harmony on the preparation of the scenario.

The chief object of letting the state and the nation know through the medium of a motion picture of the methods that have been employed here to stifle treason, sabotage, arson and other crimes inimical to the United States is to let the rest of the country—states, cities and hamlets—profit by the experiences of New York.

Newspapers have given bare outlines of many plots nipped in the bud by state and government secret service agents, but in virtually all instances details have been withheld from the public. Now, for the first time, the dramatic and dangerous circumstances attending these cases are to be revealed through the Greater Vitagraph production.

Corinne Griffith, who has been selected for the leading feminine role, is one of the prominent young Vitagraph stars who has been growing rapidly in public favor during the last year. Webster Campbell is one of the well-known young juveniles of the screen, his most recent work being in a role opposite Alice Joyce in "The Fettered Woman," an adaptation from Robert W. Chambers' novel, "Annie Bridge." The foregoing production is of special interest at this time.

SCENE IN BALBOA STUDIO

Pictured above is The Balboa Amusement Producing Company's new glassed-in studio during the taking of the first scene. This structure is unique in many respects. It measures 100 by 200 feet, is completely covered by a glass roof, and not a single column or support obstructs the floor. This means there will be nothing to throw shadows or interfere with the sets with which the various companies are working. The new studio was introduced to the motion picture world with a dance at which 1,500 people, most of them professionals, were present. Kathleen Clifford, the dainty Horkheimer star, had the honor of doing the first work in the glass-enclosed film foundry. The picture shows the little actress about to be photographed in a garden scene.

FRED STONE WILL ENTER PICTURES

Famous Comedian of "Jack o' Lantern" Signs Contract with Paramount—To Begin Work Next Summer

Fred Stone, famous scarecrow of "The Wizard of Oz," star of a dozen of America's most popular and successful musical comedies, and at present playing at the Globe Theater in his great success, "Jack o' Lantern," is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer to begin work on the first of a number of new pictures, the scenarios for which will be provided to exploit the personality and accomplishments of one of the most popular and successful comedians on the American stage.

Concerning his new venture into the motion picture field, Mr. Stone said: "In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long association with Charles B. Dillingham. This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures."

Since the days of "The Wizard of Oz," when the famous team of Montgomery and Stone first scored their countrywide success, Fred Stone has been one of the greatest character comedians on the stage. The long string of successes in which he appeared with his late partner, Dave Montgomery, included "The Red Mill," "The Old Town," "The Lady of the Slipper," "Chin Chin" and others. After the death of Montgomery, Stone appeared as a single star and has achieved the greatest success of his career in "Jack o' Lantern."

Mr. Stone's appearance in the silent drama will not be his first essay at pantomime. Several years ago he appeared as a pantomimic star under the management of Robert Arthur in London and Liverpool. His success in pictures is already assured by reason of his worldwide popularity, his extraordinary powers as an eccentric comedian, his indefatigable capacity for mastering whatever he goes into, his well-defined powers as a pantomimic artist, and his extraordinarily likable and magnetic personality.

AMUSING SCENE FROM "IN AND OUT"
Pyramid Comedy of Entertaining Qualities

ELTINGE IN NEW YORK

One of the most important and widely talked of screen arrivals of the season has been the motion picture debut of Julian Eltinge, who is known the world over as the foremost exponent of the art of female impersonation.

Mr. Eltinge has been in Los Angeles for several months past making pictures for the Paramount program. At present he is visiting New York, and will shortly return to the coast.

WANT BIG STORIES

Call to Best Authors Comes from Astra Studios

Announcement is officially made from the Astra studios that they are in the market for big stories with real heart interest. They report the usual deluge of mediocre and poor scripts that are of no use for the quality of the productions demanded by Pathe and are doing all they can to discourage this flood of poor material and encourage the best of authors to come forward with the strongest stories they have.

As determined by J. A. Berst, vice-president and general manager of Pathe, all productions released by that company must have the "Three Point Quality"—star-story-direction—and in line with that policy a great number of stories and plays have already been secured for each of the Pathe stars, but to keep well in advance of the producing schedule as many other plays and stories that measure up to the standard will be purchased and prepared for screen presentation.

Only clean stories with plenty of heart interest will be considered and no script of this kind and quality will be too big for conversion into a Pathe production.

ENGAGING WRITERS

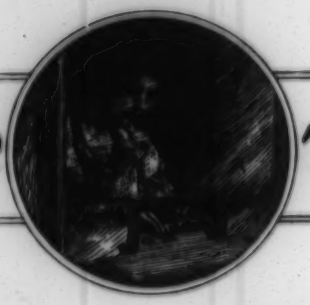
Young Authors of Promise Placed Under Contract by Fairbanks

Douglas Fairbanks celebrated the opening of his new bungalow dressing-room with an executive meeting, at which time Directors Allan Dwan and John Emerson discussed the types of scenarios they thought would be advisable to purchase for production during the next year.

Scenario Editor Ruth Allen brought to the attention of those present the names of young writers who were starting to show great promise. It was then decided to place some of these young authors under contract for their entire output.

Letters were read from prominent exhibitors commenting on the various recent Fairbanks releases, in addition to a telegram from S. L. Rothapfel to the effect that "Reaching for the Moon" played to $21,000 during its run of one week at the New York Rialto Theater.

NEW ANGLES FOR THE EXHIBITOR



SPACE IS BEING ALLOTTED FOR PICTURE EXPOSITION

Producers and Supply and Equipment Concerns Preparing for Liberal Displays—Partial List of Entrants

Considerable progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, February 2 to 9. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and will occupy three entire floors. Twenty-two companies already have taken space and negotiations are pending with nearly one hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive attractive displays that will be shows in themselves—not mere cubbyhole exhibits. Indeed, the plans for this big show are not being based upon any precedent of the past, but will embrace many new ideas in promoting an exposition to draw the public in great numbers.

Among the largest companies exhibiting are the Famous Players-Lasky Corporation, Art raft Pictures Corporation, Paramount Pictures Corporation, Metro Pictures Corporation, Pathe Exchange, Inc.; Goldwyn Picture Corporation, Vitagraph Co. of America, Fox Film Corporation, Universal Film Mfg. Co., World Film Corporation, Frohman Amusement Corporation, Wharton Releasing Corporation and Triangle Film Corporation.

Supply and equipment exhibitors to date include the following: Nicholas Powers Co. (Powers projector and Powers cameragraph), Precision Machine Co. (Simplex projector), Edison Lamp Works (Mazda projection lamp), National Carbon Co. (carbons), American Coin Register Co. (Voglesing Pay-as-you-enter system); Dalton Adding Machine Co. (adding machines and ticket machines); Sampliner Advertising Co. (specialties and display cards); Cooper Hewitt Electric Co. (studio lighting devices) and Marr & Colton Co. (organs).

Requests for particulars and space diagrams are being received daily at the headquarters in the Times Building, and correspondence indicates that by Ney Year's the bulk of the available space will have been sold. General Manager Frederick H. Elliott's plan has been to line up the leading manufacturers first, in order to have the exposition representative of the best that is in the industry. This, however, does not mean that the smaller or newer legitimate companies will not be able to find ample accommodation if they speak for it. There is still desirable space to be obtained on both the main floor and second floor, although the bulk of it has been reserved.

STAMP OF APPROVAL

New England Exhibitors Endorse Ince's "Those Who Pay"

New England exhibitors, according to reports received by Frank G. Hall from Nathan Gordon, the well known New England exhibitor and exchangeman, have put their stamp of approval upon "Those Who Pay," the Thomas H. Ince special seven-part drama recently released by the U. S. Exhibitors' Booking Corporation as its second feature attraction.

"Those Who Pay" was presented for the first time in New England at a trade showing last week and exhibitors from all over the district were present, many coming from Maine, Vermont and New Hampshire to see what the Booking Corporation had to offer as its second release. The presentation was under the joint direction of Mr. Gordon, through whose Globe Feature Film Corporation U. S. subjects are being marketed, and A. L. Erghott, the U. S. representative in the New England territory.

Arrangements also are under way for another trade showing for "The Belgian," the third U. S. release, for which there already has been a strong demand in the New England district. Exhibitors are quick to recognize the money getting qualities of the title of the Sidney Olcott drama and many are preparing to run it during the holidays in hope of counteracting the anticipated depression.

Ralph Navarro, for some time in the Pathe general offices and later assistant to Louis J. Gasnier, president of Astra, has enlisted in the Navy, is now chief yeoman and stationed in Brooklyn.

EMIL DEICHES

Emil Deiches is proprietor and manager of the Majestic, vaudeville and motion picture theater, in Albany, N. Y. Manager Deiches is the pioneer picture man in the Capitol city, having presented screen productions at the Star Theater in 1903 and introduced continuous vaudeville performances in 1908. He is a prominent thirty-second degree Mason, also a member of the Nobles of the Mystic Shrine.

OPENING JERSEY HOUSE

"Fall of the Romanoffs" Will Be First Attraction

When the new Forest Hill Theater in Newark opens on Christmas Day, New Jersey will have its first glimpse of Herbert Brenon's "The Fall of the Romanoffs." The house is now receiving its finishing touches under the direction of its owner, Arthur W. Moore. The theater is one of the most magnificent, in points of architecture and modern improvements, in the East.

The first New Jersey showing of the big Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to present "The Fall of the Romanoffs" at a special invitation performance at the new theater on Friday evening, Dec. 22. This opening will be attended by the foremost city officials of Newark, and the leading exhibitors of all Jersey. A number of prominent New York screen men are planning to be present.

IN CENTRAL AMERICA

O. Henry Found Local Color for Humorous Story

A stay of several months in Central America enabled O. Henry to gather material for one of his most humorous stories, "The Fourth in Salvador," the current release in General Film Company's Broadway Star Feature series. This is a rollicking story of a tea-cup revolution and what happened to it when it collided full-force with a small but exuberant party of Americans bent upon celebrating the Fourth in the good old-fashioned way.

This is one of the group of "O. Henry" stories produced in the western studios and features Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and others. "The Clarion Call," another two-reel picture, will be the next "O. Henry" story to be released.

WANTED A NEWS REEL

The experience of a manager of a theater belonging to one of the big circuits of moving picture houses, is interesting from the standpoint of methods employed to "get the business." This theater is ideally situated and up to the minute in the matter of equipment but, for some reason or other, failed to make good and came to be looked upon as a "hoo-doo."

"I knew that my job depended upon the theater's success," said this manager, "and it was up to me to find out what the people wanted that we weren't giving them. I noticed, from the start, the number of inquiries we received asking if we were showing a news reel. In a town of this size you get to know your patrons by sight and I took particular notice that the people who called up were always at the show, if we ran the Hearst-Pathe News, and if we didn't they stayed at home. This gave me a 'hunch' and I booked this reel every week, and advertised it. The result was a substantial increase in attendance."

PATHE CLAIMS FIRST PLACE IN WAR PICTURE RELEASES

Exhibitors Find Public Demand for Films Photographed at the Front—New Bookings Being Received

"During 1917 Pathe has taken precedence in issuing war films of the first class," said an official of that company the other day. "Beginning with the Official British Government pictures of the war—'The Battle of the Somme,' 'The Tanks at the Battle of the Ancre' and 'The Retreat of the Germans at the Battle of Arras'—through the Official French pictures—'In the Wake of the Huns,' 'Under the Stars and Stripes in France' and the latest 'France in Arms'—the list has been a most notable one.

"No other organization has had anywhere near the quantity or the quality of these pictures, which have come to us with the stamp of authencity upon them, placed there by state authority. The success of all of these pictures has been phenomenal. When we first began putting them out we were told that the public didn't want war pictures. Our reply was that the public did want them if they were of the right sort. The results have justified our faith. The British pictures broke the house records of the Strand theater by many dollars—no small achievement—and everywhere else the story has been the same.

"'France in Arms,' the latest of the war pictures we have put out, is doing exceedingly well. Recent mails have brought in bookings from the following houses: Imperial, Benton, Texas; Royal, Hot Springs, Texas; Colonial, Winchester, Ky.; Colonial, Aberdeen, S. D.; Happy Hour, Oneonta, N. Y.; Olympic, Steubenville, Ohio; Fabine, Scranton, Pa.; Lynceum, Sparrowpoint, Va.; Gilbert, Beatrice, Neb.; Madison, Detroit, Mich.; Palace, Cedar Rapids, Iowa, and the Dream, Fayetteville, N. C. It has played the Plaza in San Diego, Cal., for seven days and the Alhambrain, Los Angeles, for the same period; also the Princess of Denver and the New California in San Francisco for a shorter run.

"'Under the Stars and Stripes in France,' which was released two months ago, has been very successful also, and the bookings are constantly increasing. Last week the picture was booked in the following houses: Odeon, Savannah, Ga.; Queen, San Antonio, Texas; Mission, Amarillo, Texas; Sunbeam, Duluth, Minn.; Avon, Utica, N. Y.; Park, Barre, Vt.; Grand, Bradford, Pa.; Opera House, Ridgeway, Pa.; Forum, Hillsboro, Ohio; American, Alliance, Ohio; Majestic, Carbondale, Pa.; Istrione, Jackson, Miss.; Rialto, Lincoln, Neb.; Para, Logansport, Ind.; Majestic, Detroit, Mich.; Lyric, Cumberland, Iowa, and the Garden, Charleston, S. C."

CORDIAL RELATIONS WITH EXHIBITORS

General Film Is Commended for Attitude in Regard to Fifteen Cents Per Reel Tax

Commenting on the recent vote of commendation by a league of exhibitors in the Pacific Northwest for General Film Company's attitude in the 15 cent charge matter, an official of that company points to it as another evidence of the cordiality that exists between the company and the exhibitors of the country.

"Perhaps at no time in its history has General Film Company possessed so uniformly the confidence of the exhibitor," said he. "The good intentions of General Film toward its clients are firmly understood and thoroughly appreciated. This gratifying sentiment has been cumulative. It is not the result of any impulsive declaration on the part of General Film Company, nor any protestations of extravagant affection. It has been the result of performance, not boasting. The friendship of the exhibitor has been won in a dignified and lasting manner. And each time when the test came General Film Company, I am glad to say, has been found standing just where the exhibitor could reasonably have expected us to stand—with the exhibitor.

"Thus it is that General Film Company is really in a logical position, especially as regards the 15 cents-per-reel charge agitation. The company following its natural inclination did not participate in the published call of distributors urging the exhibitors to accept the 15 cents charge to take care of the war tax on film footage, and was also one of the first to waive the collection of this charge. Hence it became in no way involved in the organized resistance to this charge nor in the specific fights represented, for example, in the suit of the Cleveland exhibitors against distributing companies, or in the Brooklyn attempt of distributors to have exhibitors disciplined for cancellations."

NEW THEATER OPENS IN PHILADELPHIA

Shifts Among Prominent Picture Men in Quaker City

The New Rivilo Theater, 52d and Sansom Streets, owned by Hatch & Adams, has just been opened. Seating capacity 1,000. The Manager is Carl W. Miller, son of William W. Miller. Pictures are secured through the Stanley Booking Co. Carl Miller is well known in the theatrical world, having been manager of the Girard Avenue Theater, assistant manager of Wm. Penn Theater, and more recently manager of stock company of the Knickerbocker Theater.

It is also rumored there has been a change in the ownership of the new Strand Theater at Germantown Avenue and Venango Streets, erected by Mrs. Jennie Effinger, who is also the owner of the Leader, West Philadelphia. When the Paramount Company made changes in Philadelphia last Fall, bookings for this house were secured through Fred Nixon-Nirdlinger, who, it is reported, has since acquired an interest in the property.

There have been a number of changes at the Stanley Company lately. Bert Tickner, who has been considered by many as Stanley V. Mastbaum's right hand man, has been made head of the booking office, William Henon has been put in charge of all the exchanges in which the Stanley Company is interested. Another one of the Stanley Company's new features is to have a camera man taking news pictures at the various corners throughout the business section and then each night showing the patrons of "The Stanley" interesting photos of fellow townsmen.

The Stanley Exhibitors Association, organized about a year ago, with a membership of over a hundred, has recently disbanded.

The Central Market Street Co. find their business has not been affected to any great extent by war. At the Globe they are playing to the house capacity, and even on these cold days there is a line waiting before the theater opens its doors at 11 A. M. Frank Buhler, formerly associated with Alex Boyd, owner of Arcadia, now general manager of the Central Market Street Co., reports business conditions very encouraging.

Ethel Clayton and fifteen members of her company, together with her director, Travers Vale, have gone to Palm Beach to take the exteriors for "Journeys End." This is a new World-Picture Brady-Made which is being finished long in advance of its publication date. As in several of Miss Clayton's other recent photoplays, John Bowers is her leading actor.

OPEN MARKET STATE RIGHTS

PUBLIC DEMANDS NEW STARS DECLARES JESSE J. GOLDBURG

Readjustment of Conditions in 1918 Will Find Pictures Divided into Two Classes, Is Prophecy of State Rights Dealer

By JESSE J. GOLDBURG.

With the many proposed innovations and readjustments of policies which producers contemplate for the year 1918, I feel that one aspect should be seriously included. In my three trips through the United States made in the year 1917, in the sale

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JESSE J. GOLDBURG
State Right Specialist

and exploitation of state right attractions, I have endeavored to ascertain the demand of the public, for particular attractions and the stability of the popularity of stars.

As a result of my observations, I am convinced that those stars whose popularity was at its zenith, are gradually, but surely losing the hold on the public, which has been their privilege to enjoy uninterruptedly for several years.

But the time has come to make a change. The public wants new faces and new expressions, and the time has never been more opportune than now for the making of new stars. Even with the most popular, moving picture patrons can receive more than their fill. A pleasing face backed by ability will immediately receive a fond reception in the hearts of the photoplay fan, even though such new entrant is at this time unknown. The public has become acquainted with every likely gesture of the old time favorites.

One of the advantages of an independent or state right attraction lies in the fact that through that medium, new featured players are more often employed than with program productions, largely because, in an independent production the cast is chosen to fit the story rather than having the story fit a star or cast regularly employed by the producer.

I have often wondered whether the industry appreciates the fact that more stars of popularity have been made through having first appeared in independent or state right feature productions than those who appeared on program features. By this I do not mean that they first appeared in photoplays independently produced, but I do mean that they first appeared in five or more part productions that were independent attractions.

I feel sanguine at this time, that the most radical change in the motion picture industry will be made early in the year 1918, and that that change will be this. The segregation of productions into two classes. One, of all regular program releases of no extraordinary character, and the other, productions of extraordinary merit, but which will be independently and separately exploited along the lines of state rights. And I predict that photoplay houses charging 15 cents or more admission, will abandon altogether program booking, excepting on short productions which will be largely used to fill in an evening's entertainment.

My final forecast is this: that there will be more money consistently and legitimately made, and less waste incurred in the production and distribution of five or more part attractions during the year 1918 than at any time heretofore in the history of cinematography.

TO STIR ITALIANS

"The Warrior" Will Be Used at Patriotic Rally in Canada

Due to the success which the release of "The Warrior," the seven-part film novelty starring Maciste has met with in the Dominion of Canada, Globe Film, Limited, of Toronto, has ordered several extra copies of the picture. Phil Kauffman, general manager of Globe Films, reported last week that arrangements were completed recently whereby a grat patriotic demonstration, in which "The Warrior" will play a prominent part, will be held at Massey Hall, the biggest place of exhibition in Canada.

The rally in question, according to Mr. Kauffman, is being held under the direction of the Italian Consul and has the hearty support and endorsement of many of the leading Italians in Toronto. It has been deemed advisible to bring home to the resident Italians in the Dominion of Canada the exploits of the Italian army, as set forth in many of the scenes in "The Warrior."

INCREASE SALES FORCE

William C. Felton has been added to the sales force of the Cleveland office of the Harris P. Wolfberg Attractions. Among the films Wolfberg now controls are "The Crisis," "The Mad Lover," "To-Day," "Peggy Hyland," and "The Deemster."

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CATHERINE CALVERT
With Frank A. Keeney Picture Corporation

KEENEY PICTURES CORP. ORGANIZED

Vaudeville Manager Enters Film Field with Catherine Calvert as the Star

Frank A. Keeney, who successfully operates a string of vaudeville houses in Brooklyn, Newark, N. J. and other cities, has organized the Frank A. Keeney Pictures Corporation and will soon begin to produce feature photoplays, starring well known film favorites. He has already entered into a long-term contract with Catherine Calvert, the youthful widow of Paul Armstrong, the playwright.

She is remembered by theatergoers as the girl actress who made her stage debut at the age of seventeen, in a leading part in "Brown of Harvard." She also starred in some of Mr. Armstrong's most successful plays, including "The Deep Purple" and "A Romance of the Underworld." She has been in pictures since last March. Her success in this line has brought her a number of flattering offers. Mr. Keeney has engaged her at a large salary, in the conviction that her exceptional beauty and winsome personality will be a distinct asset to his new enterprise.

Mr. Keeney is president of the pictures corporation and Ray C. Owens, general manager of his theatrical enterprises, is secretary and treasurer. A suite of offices has been opened in the Putnam Building, Broadway and Forty-third Street and a large and thoroughly modern studio, with a garage attached, is to be erected in the near future within five minutes' walk of the executive headquarters.

Recently Mr. Keeney inherited several millions from the estate of his father, the late Seth L. Keeney, one of Brooklyn's wealthiest contractors and financiers. He is backing the pictures corporation with his own capital and declares he will spare no expense in carrying out the big program he has tentatively mapped out. He intends to retain all of his theatrical holdings and is now planning the erection of theaters in different cities, in which his photoplays will be shown. Miss Calvert is exploited in a large gold-lettered sign on Mr. Keeney's Broadway windows as "The Lady Beautiful of the Screen."

W. H. PRODUCTIONS ANNOUNCES PRICES

To Charge $80 Per Reel for Keystone Comedies—Will Pay the War Tax

Following the successful exploitation of the Hart productions, W. H. Productions Company announces that it intends to release on the state rights market, twenty-eight of the most successful Keystone comedies. These pictures are acknowledged to be certain drawing cards and the W. H. Productions Company makes the following statement relative to the exploitation campaign on these subjects.

"We are launching this campaign at this time for the purpose of helping the exchange man that has been up against it and the exhibitor who has been forced to pay exorbitant rental prices for his program. It will be noted that we are the first distributor to come out boldly and state the price we intend charging for these subjects to the exchange, $80.00 per reel. This price assures to the exchangeman the greatest galaxy of comedies and stars on the screen today at a price that will bring to them bigger profits than they have ever made before and it will also assure a reasonable rental price for the exhibitor.

In addition to this we also intend to pay the war tax on these subjects so that every exhibitor booking them can refuse to pay any tax if the exchange demands same. We are getting up exceptional one and three sheets and careful attention is being given to the titling on each of these productions. In fact the best comedy title writers in the business have been employed.

"There has been a great deal of talk of amalgamation, procrastination, and a lot of other things, on paper, supposedly to help the independent exchange man and the exhibitor, but the only way that they can be helped is through their pocket books, viz., by giving them the best pictures possible at a price to assure profits and increased business."

CHANCE TO PROFIT

Paterson Exhibitor Takes Stand Against Too Expensive Pictures

Charles L. Dooley, president of the Motion Pictures Association of Paterson, N. J., and managing director of the Regent and Garden theaters, has taken a stand for what he believes will be the salvation of thousands of his colleagues. In a message to the exhibitors of the United States, Mr. Dooley says: "No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story.

"The present salvation of the exhibitors of the country is in booking pictures at prices that will give us a fair return on our investment. It was a question of either discontinuing expensive productions that do not bring sufficient revenue or of going out of business. We have thrown off the shackles. The Regent and Garden theaters are not going out of business.

"I believe that there are thousands of exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living."

"WHIP" OUTSTANDING SUCCESS OF SEASON

Hiller and Wilk Dispose of Nearly All Territory for Melodrama

During the current year one of the outstanding successes of the picture world has been Maurice Tourneur's picturization of the London Drury Lane melodrama, "The Whip."

The Super Films, Ltd., of Canada, were the first purchasers of territorial rights. They secured the rights to the Dominion of Canada. Other holders of rights to "The Whip" are the American Feature Film Company, of Boston, Mass., New England; Marcus Loew, New York; J. Frank Hatch, of Newark, N. J., Ohio, Pennsylvania and West Virginia; Sidney R. Lust, of Washington, D. C., Delaware, Maryland, Virginia, District of Columbia and North Carolina; the Civilization Company, of Newark, N. J., New Jersey; the H. Lieber Company, of Indianapolis, Ind., Indiana; the Big Feature Rights Corporation, of Louisville, Ky., Kentucky and Tennessee; the Special Features Company, of Knoxville, Tenn., Georgia and Florida; the Yale Photoplays, of Kansas City, Mo., Missouri, Kansas, Iowa and Nebraska; Messrs. Jones, Linick and Schaefer, Illinois; the Friedman Film Corporation, of Minneapolis, Minn., Minnesota, North and South Dakota and Wisconsin; the DeLuxe Features, of Seattle, Wash., Washington, Oregon, Idaho and Montana; the All Star Features Distributors, California, Nevada and Arizona, and the Supreme Photoplays Corporation, of Denver, Colo., Colorado, Wyoming, Utah and New Mexico.

SAM FRIEDLANDER FORMS COMPANY

Leslie Peacock Appointed Studio Director—Sea Spectacle First Offering

A new company, called the Los Angeles Motion Picture Company and Los Angeles Theatrical Exchange, has been formed for the purpose of motion picture production and supplying vaudeville acts for combination houses, by Samuel H. Friedlander, a well-known San Francisco theatrical manager. Offices were recently opened in the Wesley Roberts building, Los Angeles.

Mr. Friedlander expects to lease or build a studio immediately, and he has already made Captain Leslie T. Peacock producing director. The first production to be placed in work by the new concern is to be a big sea spectacle on which Captain Peacock has been working for the past three years. The most prominent role in this production will be played by an eighteen-year-old girl, who is said to be perfectly formed and an expert swimmer and diver. She has had no camera experience heretofore and it is claimed that she is quite a discovery. The success of the picture is said to depend mainly on the perfection of types.

In connection with the executive offices, Mr. Friedlander is also organizing a film exchange, to handle independent film productions. The theatrical branch of the firm will organize vaudeville acts to supply the combination houses, which, it is stated, are rapidly departing from the "all picture" policy on the Coast. These will give employment to a number of actors who are not steadily engaged at studios.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Cinderella Man," Goldwyn; "The Fighting Trail," Vitagraph; "The Land of Promise," Paramount; "Runaway Romany," Pathe; "In the Balance," Vitagraph

"THE CINDERELLA MAN"

Five-Part Photoplay, from the Comedy of the same name, by Edward Childs Carpenter. Produced by Goldwyn Under the Direction of George Loane Tucker. Starring Mae Marsh.

The Players.—Mae Marsh, Tom Moore, Alec B. Francis, George Fawcett, Louis R. Grisse, George Farren, Elizabeth Artaans, Mrs. J. Crosby, Dean Raymond, Harry Scarborough.

POINTS OF INTEREST

Screen version of "The Cinderella Man." Personality of Mae Marsh. Excellent photography and direction of a charmingly interesting story.

The Cinderella Man" offers one of those rare instances of play picturization, where the screen version seems better than the original itself. It is of interest here to note that the play was originally written as a scenario, failed of acceptance, and was afterward made into a play for the stage. These, perhaps, are the contributing causes of its present excellence. For, in no respect—theme, continuity, suspense, and climax—was there designed for the films a more captivating performance. More than this, the production is so well acted and directed that one wonders how it could possibly be better.

The story is of Marjorie Caner, who returns home from abroad to the house of her gruff old millionaire father. The father, Morris Caner, has lived a bachelor's life for years, surrounded only by three intimate friends; and, despite the fact that she is his daughter, he resents Marjorie's intrusion into his life and wishes earnestly for her marriage. Marjorie, meanwhile, is very lonely, and—when she learns through Romney, one of her father's friends, that a young poet, Anthony Quintard, lives alone in the attic of an adjacent house, she decides to visit him, across the roofs, with baskets of things to eat. She does this and beholds, from behind a curtain, the amazement of her poet protege, when he enters, cold and hungry, and discovers the change she has effected.

But a cockroach (an appalling realistic detail) alarms her, in racing across her shoe, and Quintard becomes apprised of her presence there. An explanation follows, in which she informs him that she is employed by the Caner family—an equivocation which is necessary in view of his implacable hatred for the "rich." So, Quintard then confides that he is writing the libretto of an opera. Marjorie takes the manuscript to type, and in the course of time it is submitted in a prize contest and wins the prize of $10,000. Quintard then asks Marjorie to marry him, which, after some delay, she finally consents to do.

The original story of the play has been amplified somewhat by the introduction of a second suitor who pursues Marjorie, until he learns of her father's pretended insolvency. This element lends additional interest to the character of Marjorie's father, as well as increasing the comedy values.

Mae Marsh, as Marjorie, is very quaint and winsome. George Fawcett is excellent as the father, and the other members of the cast are quite what they should be.

Exhibitors will find "The Cinderella Man" a safe booking proposition in view of its "legitimate" source and the general excellence of its screen production. D. A. B.

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 15—"Out of the Flame."

The Players.—William Duncan, Carol Holloway, Fred Burns, Al Jennings, George Holt, Joe Ryan, and Walter Rodgers.

POINTS OF INTEREST.

The final episode of an absorbing serial that possesses every ingredient towards making it a great success. The splendid acting of the entire company and the remarkably good direction. The many scenes of daring and the number of thrills found in each chapter.

For the final episode in Vitagraph's serial, a train wreck has been used to supply the thrill that has been found in each chapter of this absorbing serial. As in the preceding episodes, the interest has been sustained by the splendid action, the well developed story, and the plot, teeming with action.

As Nan and Gwyn depart to obtain the assistance of the Governor in working their mine, Cut Deep and Shoestring place dynamite on the tracks so that the train bearing them is wrecked, but Nan and Gwyn escape. On their homeward journey they meet the troops sent by the Governor and arrive just in time to quell the rioting outlaws. And in this final battle between the loyal citizens of Lost Mine and Von Bleck's gang, the citizens win and Von Bleck, fearing capture, shoots himself while Cut Deep and Shoestring are taken in charge by the troops. So law and order reign in Lost Mine and Nan and Gwyn leave for New York where they are welcomed by officials of the United States for their part in supplying their country with the valuable mineral of Lost Mine.

Here is a serial that will hold the interest of all who view it and exhibitors can feel assured of crowded houses while showing "The Fighting Trail." We are looking forward to the new episodes which will feature those popular players, William Duncan and Carol Holloway.

H. D. R.

"THE LAND OF PROMISE"

Five-Part Drama by Somerset Maugham, Featuring Billie Burke. Produced by Famous Players Under the Direction of Joseph Kaufman. Released by Paramount.

The Players.—Billie Burke, Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond.

POINTS OF INTEREST

Billie Burke in a serious role. The picturization of a stage success. The unquestionable popularity of both star and story.

Undoubtedly Billie Burke's film admirers will be as pleased to witness her performance in a serious role as were the audiences who so enthusiastically greeted her maiden

A PRETTY SCENE IN "THE LAND OF PROMISE"
Paramount Production of Maugham Play Starring Billie Burke

efforts in serious roles on the stage several seasons ago in Mr. Maugham's play, "The Land of Promise." To us, Miss Burke is more charming in her characterization of Mr. Maugham's heroine, Nora, than in the frivolous figures of "Jerry," etc. As Nora, she skilfully portrays the weary disillusioned girl, who so longingly sought happiness, but who found only disappointment and deserves special commendation for abandoning the mannerisms, which, though "cute" and "cunning," would have been inappropriate to the character.

Mr. Maugham's story lends itself admirably to the screen, and through the able direction of Joseph Kaufman, it was splendidly presented. The casting, too, was done carefully. Thomas Meighan was an excellent selection for the rugged farmer, Taylor. J. W. Johnson was well suited to the part of Nora's brother, while Mary Alden played skillfully the hard-working and narrow minded wife. Smaller parts, too, were well handled by the remaining members of the company.

The story begins with Nora Marsh's uninteresting and wearing life as companion to an invalid, and follows her through the weary days to her disappointment in finding herself unremembered in her employer's will. So Nora Leaves England for Western Canada, "The Land of Promise," to live with her brother. But there, too, lies further unhappiness. Her sister-in-law resents her fine manners and in despair Nora accepts the offer of marriage from Frank Taylor, a farmer, as a way out.

She agrees to keep his house in order, but not to fulfill the other marriage vows. Taylor lives up to his part of the agreement until the following summer. Then, in a moment of passion, he breaks his word, but claims forgiveness on the grounds of his real love for her. Nora is about to leave him as a cheque arrives which will provide for her, but then realizes that she, too, cares for him and so remains.

The wide popularity of Billie Burke combined with her appearance in a former stage success should make "The Land of Promise" a strong box-office attraction.

H. D. R.

"RUNAWAY ROMANY"

Five-Part Drama Featuring Marion Davies. Produced by Ardsley Film Corp. Under the Direction of George Lederer and Released by Pathe, Dec. 23.

The Players.—Marion Davies, Matt Moore, Joseph Kilgour, Pedro de Cordoba, Ormi Hawley, Gladden James, Boyce Combe and W. W. Bittner.

POINTS OF INTEREST

The charm of Marion Davies. The acting of the large cast of representative players. The beauty of the exterior scenes, which predominate.

Within a comparatively short period we have witnessed the screen debuts of many people connected with other branches of the entertainment profession—the opera, vaudeville, musical comedy and the legitimate stage, and most of them have been noteworthy affairs. The latest, that of Marion Davies, who is now appearing in "Miss 1917" at the Century Theater, in "Runaway Romany," is as good as the best of them and better than some, if a comparison may be excused.

The outstanding feature of "Runaway Romany" is that it fills the eye to a pleasunrable capacity, because, first, of the attractive appearance of the leading player, who is present in most of the scenes, and following this because of the artistic manner in which the picture has been staged. The piquant personality and charm familiar to those who have seen Miss Davies' stage work is seen to be transferable to the screen and reflected therefrom. She is a welcome addition to an already crowded field, which is saying a good deal.

The staging of this picture leaves nothing to be desired, through the efficiency of George Lederer. He has imparted atmosphere, both when the story is set in the gypsy camp and in the more ostentatious surroundings of the wealthy man's house. The scenes have been dovetailed together smoothly so that the story progresses with even strides. But the thing for which he should be especially commended is his choice of beautiful exterior settings. The interiors are tasteful and characteristic of what they are supposed to represent.

Also a great deal of the interest centers on the acting, which can easily be imagined when it is taken into consideration that the cast includes such capable players as Joseph Kilgour, Matt Moore, Ormi Hawley, Pedro de Cordoba, Gladden James, Boyce Combe and W. W. Bittner. Each one of them scores. They bring out the best points of the story, written by Miss Davies herself, which concerns the fortunes of a young girl, ostensibly a gypsy, who is adopted by a rich man and brought up by him to fill a place in the best society, and who turns out in the end to be his long lost daughter.

Exhibitors booking "Runaway Romany" will reap the benefit of the liberal advertising campaign that has been in effect for the past two months in forty of the largest Sunday newspapers, at a total cost of $50,000. Having drawn crowded houses the picture will certainly please.

F. T.

"IN THE BALANCE"

Five-Part Drama by E. Phillips Oppenheim, Featuring Earle Williams and Grace Darmond. Produced by Vitagraph Under the Direction of Paul Scardon.

The Players.—Earle Williams, Grace Darmond, Miriam Miles, Denton Vane, Robert Gaillard and Templer Saxe.

POINTS OF INTEREST

A story by E. Phillips Oppenheim. Earle Williams and Grace Darmond as leading figures in a story that holds the interest.

From the fertile brain of E. Phillips Oppenheim, Vitagraph has provided both Earle Williams and Grace Darmond with splendid acting material and in addition has presented a story that holds the interest and attention of the spectator. As is usual, in an Oppenheim story there is a strong element of mystery and suspense. "In the Balance" provides characters whose natures are wholly at variance, and in the mating of a temperamental actress, with a son of the soil, there was plenty of action. To keep the nature of this heroine a secret until the final feet of film, some might be confused, but then the mysterious nature of the story demanded it, so this can be excused.

Louise Maurel, an actress of note, meets with an automobile accident while on her way to visit the Prince of Seyre. She is offered the hospitality of Peak Hall, by John Strangeway, who, with his brother, believes that no member of the Strangeway family should leave the hills where he was born. But on the following day, Louise and John become deeply attached and soon after, John forsakes his hills and follows Louise to the city.

There he hears disturbing stories of her alliance with the Prince. He had just recently become engaged to her and as her fiance, demands the truth. She does not deny the rumor, so John returns to Peak Hall in a fury. He reads of her coming marriage to the Prince and vows never to see her again, but Louise suddenly enters and explains the real situation to him and clears her name and is then accepted as the Lady of Peak Hall with open arms.

Earle Williams was a forceful John and Grace Darmond was charming as Louise. Denton Vane gave a good performance as the Prince and Miriam Miles was a pretty and vivacious Sophy.

"In the Balance" should prove a popular photo drama. Exhibitors should feature both the stars and the author.

H. D. R.

"BELOVED JIM"

Six-Part Drama Written by Joseph Girard. Produced by Universal Under the Direction of Stuart Paton and Released Dec. 17.

The Players.—Harry Carter, J. Morris Foster, Priscilla Dean, Charles Hill Mailes, Frank Deshon, Sydney Deane, Edward Brown, Joseph Girard and Mrs. A. E. Whitting.

POINTS OF INTEREST

A gripping drama founded on the ever popular theme of marital felicity. Especially fine performances by the entire company. Appropriate and atmospheric stage settings.

The story of "Beloved Jim," although it revolves around a theme that has been worked to death, has been handled so expertly in construction, acting and directing that the fact of its age is soon forgotten, and the onlooker is only conscious of the pleasure that always comes from viewing a strong drama. Credit for this goes about evenly to Joseph Girard, the author, who also plays one of the principal roles, Stuart Paton, the director, and the players.

To do the plot justice would require a much longer synopsis than can be given here. There is a fine conflict, suspense is retained during the entire length of the picture and there is considerable mystery attached when it becomes evident that there is something in the past of "Beloved" Jim Brockton's young wife, which she does not wish her husband to know, and which enables Brockton's dissolute nephew to almost cause a permanent breach in the family by threatening exposure if she will not answer his desires.

What it is that he holds over her head is not made known to the audience until just before the climax. And also there is a note of pathos in the scene when, on Christmas Eve Brockton is led to believe that his wife and nephew are having an affair and he gives them both an hour in which to leave the house. When the truth is forced from the young man, through the efforts of a derelict Brockton had befriended and brought into his household as more or less of a secretary, the man who was noted for his kindness and for which he received the name of "Beloved" Jim, finds that his suspicions were unfounded and there is a reconciliation.

"Beloved Jim" is certain to grip any class of audience. It is especially suitable as a Christmas picture as most of its action transpires during the holiday season.

F. T.

Valuable Theatrical Property Standing IDLE for want of traveling theatrical stock companies to fill the open dates. Is your lobby dark half the year?

Well, what are you going to do about it?

Have you ever tried photoplays—tried them fairly—putting all your showmanship, all your advertising appropriation, and a well-lighted, well-ventilated, clean and comfortable theatre behind them?

No, sir—you haven't tried—

Paramount and Artcraft Pictures

or your house would not be dark half the year.

It doesn't follow that you can take any old pictures and make a fortune by just showing them—that day passed with the store shows, Huber's, and the Eden Musee—but Paramount and Artcraft Pictures are as different from the ordinary motion picture as day is from night.

Paramount and Artcraft Pictures are the ones that S. L. Rothapfel, Manager of the Rialto Theatre in New York, depends on, for the backbone of his year's show. This theatre competes with the big New York legitimate theatres, and one of the biggest photoplay houses in the world, and does a business of from $16,000 to $20,000 every week.

Also, there is the Strand Theatre in New York, operating under the same conditions, with a seating capacity of 3800, conducted under the management of Harold Edel—that packs them in weekly and was built up with Paramount Pictures.

These two theatres are absolute proof that it can be done and that Paramount and Artcraft Pictures, together with good showmanship and a good house, will do it and have done it *alone* on sheer quality.

Why let a big opportunity slip by?

Let us send a representative to tell you how it's done and then help you put it over.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

"THE AUCTION BLOCK"

Seven Part Drama from the Novel by Rex Beach. Produced by Goldwyn, Under the Direction of Larry Trimble.

The Players.—Rubye DeRemer, Florence Deshon, Dorothy Wheeler, Florence Johns, Tom Powers, Walter Hitchcock, Ned Burton, Charles Graham, George Cooper, Alec Francis, Francis Joyner, Bernard Randall, Peter Lang.

POINTS OF INTEREST

The picturization of the book which appeared serially in the Cosmopolitan Magazine. Striking photography and excellent direction.

The most salient characteristic of "The Auction Block" is the quantity and quality of its action. Like most picturized novels which have been written to appear serially, it has enough and greatly more than enough of material to rivet the eye and quicken the pulse. It abounds in melodrama of the most violent sort, which no one save the petrified man could fail to respond to. The photography, too, is so excellent that the details of the action, such as the strike and the accident at the steel mills, are brought home with a realism that astonishes the soul. All things considered, the picture is a thriller and should be enormously successful.

The story is of Lorelei Knight, the daughter of a small-town politician, whose brother, a young tough, is responsible for Lorelei's securing a position with a New York "girl show." Lorelei's family plan to marry her off to a millionaire and fatten themselves off her sacrifice. So they all move to New York, where Lorelei commences her stage career and the brother, Jimmy, becomes a member of the Melcher gang. Then into the story comes Jarvis Hammon, a steel millionaire, and the girl, Lilas Lynn, whose father's death Hammon is indirectly responsible for. Lilas, Hammon's mistress, has sworn to be revenged on him. Lorelei then marries a young reprobate, who is summarily disowned by his father; while Jimmy, Lorelei's worthless brother, makes one of the gang who strive to blackmail Hammon.

The picture progresses, thereafter, through mobs, raids, riots and fights, until Jimmy and his co-workers are at length garnered by the police, and Hammon is shot by Lilas, after her disclosure of her identity to him. Lorelei, meanwhile, has been having a fearful time trying to cure her alcoholic of a husband, but she finally wins out and they are blessed with an infant son. And then, virtue rewarded, the scene closes.

Rubye DeRemer, as Lorelei, was a perfect "type" for the part, and acquitted herself creditably. But the real acting honors were carried off by Florence Deshon in the role of Lilas. Miss Deshon's portrayal of the vindictive demirep was singularly fine in the incredibly human quality of its appeal. Tom Powers, as the young husband, was particularly good in his emotional moments. The other members of the cast were excellent.

Exhibitors can't play "The Auction Block" too heavily nor soon, for it will prove an undoubted favorite with the public. Mention of the book should be made in the advertising. D. A. B.

"THE VOLUNTEER"

Five-Part Drama Featuring Madge Evans and Henry Hull. Produced by World Under the Direction of Harley Knoles.

The Players.—Madge Evans, Henry Hull, Muriel Ostriche, Victor Kennard, Jack Drumiere, Kate Lester and Captain Charles.

POINTS OF INTEREST

The episodes showing the World stars at work and William A. Brady in his office. The usual pleasure in watching Madge Evans. A remarkably able characterization by Jack Drumiere and the fine performance of Henry Hull.

"The Volunteer" embraces a story that is simple, timely, patriotic and appealing, and it has given the producers a chance to introduce reasonably at the start a series of unique and interesting scenes. It transpires that Madge's father and mother, moving picture players at the World Studio, played by Muriel Ostriche and Victor Kennard, are going to France, the father as an officer in the army and the mother as a Red Cross nurse.

Little Madge, retaining her own name in the character, also working at the World plant, must give up her career temporarily, so we see her making the final scenes of "The Little Duchess" and then going about the studio and dressing rooms bidding all the firm's stars good-bye, which includes short visits to Carlyle Blackwell, Kitty Gordon, Ethel Clayton, Evelyn Greeley, June Elvidge, Montagu Love and Harvey Knoles, her director, and then finally to William A. Brady, himself, who has never before appeared in pictures. These scenes and those that show some of the production work at the studio will interest everyone and especially those who have been following World pictures.

From then on we are given the story proper, when Madge is sent to her Quaker grandparents to stay until the war is over. While she is there she charms her way into the hearts of the austere and strict religionists and causes her grandfather to forgive his young son when he disobeys one of the tenets of the Quaker faith by enlisting in the army.

Little Madge Evans is as winning as ever and the story gives her many opportunities to do real acting, which she grasps with the same capability she has always shown. Jack Drumiere makes the role of the Quaker grandfather an artistic piece of work. Henry Hull is pleasing and effective as the young insurgent Quaker. The balance of the cast is excellent. The direction is estimable in every way and Harley Knoles, who performed the work, has injected little touches of realism that enhance the story. The continuity is even.

"The Volunteer" will please both children and older people. The child appeal will go a long way towards making it popular, and the list of stars who appear in the film should attract. That they are to be seen in the picture should be featured in the advertising, even though they only appear for short periods.

F. T.

"THE ETERNAL TEMPTRESS"

Five-Part Drama Featuring Lina Cavalieri. Produced by Famous Players-Lasky Under the Direction of Emile Chautard and Released by Paramount.

The Players.—Lina Cavalieri, Mildred Counselman, Elliott Dexter, Allan Hale, Edward Fielding, Hallen Mostyn, James Laffey, Pierre de Matteis and Peter Barbier.

POINTS OF INTEREST

The screen debut of Lina Cavalieri. The artistic quality of the production. A gripping and timely story of love and intrigue.

Lina Cavalieri is among the most beautiful of actresses thus far secured for the screen. She is of the dark exotic type, which photographs brilliantly. The effect may be easily imagined when she has been placed in artistic surroundings of the highest degree, as is the case in "The Eternal Temptress."

Her initial screen production, made for Paramount under the expert direction of Emile Chautard, is a delight to both the eye and the mind from beginning to end. It bears the touch of an artist in the stage settings and choice of exterior scenery. The story is especially interesting and it gives the diva countless opportunities to do real acting, which she grasps with the ability of a capable and seasoned player, displaying a remarkable talent for emotional expression before the camera. And the players in her support, among whom Elliott Dexter is the most prominent, contribute much to the production.

Mme. Cavalieri appears as Cordelia Sanzio, a modern siren, who in the end proves herself a heroine. Harry Althrop, a young American who has the entree into his country's consulate in Rome, where a part of the story transpires, is in love with her and maddened by jealousy and hatred of his rival, an Austrian count, commits the heinous crime of betraying his country and Italy, by stealing some important papers from the consulate and selling them to an Austrian diplomat. How the woman finds this out, and having come to realize for the first time the meaning of love and honor, saves Althrop from disgrace before the world by assuming the moral blame for his crime, if not the actual deed, makes a starring vehicle of more than usual strength. The story builds up the interest as it progresses and the tragic climax, where the woman commits suicide, is the only place where the attention is let down.

Irrespective of the masterful manner in which Mr. Chautard has staged the production, he should be commended for not cluttering up the picture with countless close-ups of the star, as is often the case with a picture of this kind. He has used them, to be sure, but in just the right amount and they come where they are an aid to the story instead of a hindrance.

The name of Cavalieri will draw crowds to any theater. But "The Eternal Temptress" has much more than the name of its star on which to base its success as a box office attraction. It has all the attributes of a production that would be popular without the added feature of watching the famous opera singer-beauty. F. T.

SCENE FROM "IN THE BALANCE"
Vitagraph Feature Starring Earl Williams

"THE FAIR BARBARIAN"

Five-Part Comedy by Frances Hodgson Burnett, Featuring Vivian Martin. Scenario by Edith M. Kennedy. Produced by Lasky Under the Direction of Robert Thornby. Released by Paramount.

The Players.—Vivian Martin, G. H. Gelbert, Douglas McLean, Jane Wolff, Josephine Crowell, Mae Buch, William Hutchinson, Al Paget, Ruth Hanforth, Elinor Hancock, Charles Gerrard, and John Burton.

POINTS OF INTEREST.

Vivian Martin as a harum-scarum American girl. A pictorially pleasing photoplay of English country life.

The always-charming stories of Frances Hodgson Burnett are rapidly being transcribed to the screen. It was only recently that Mary Pickford appeared in "The Little Princess" and since then it is certain that there have been many inquiries concerning future picturizations of Mrs. Burnett's works. In "The Fair Barbarian" Vivian Martin plays a modern, willful, rather slangy and warm-hearted American girl who, while visiting relatives in England, scandalizes the prim conservative members of the village by her harem scarum ways. The role affords Miss Martin countless opportunities to act in her usual charming manner.

Pictorially, the picture was delightful. A quaint old English village has been constructed and we see cobbled streets, the gabled cottages, the row of tiny shops and the ivy-covered mansions made so familiar in Mrs. Burnett's story of the same name.

When Octavia Bassett arrived in Slowbridge, the old, old English town where her father was born, she created a furore. For Slowbridge still ambled along at a snail's pace and adhered to its Mid-Victorian viewpoint. But Octavia changed all this. She "dressed" for dinner; she drove her own car; she went about unchaperoned—in fact, she did all the unheard-of wicked things that Slowbridge expected of an American barbarian.

But Octavia did accomplish much good. She made possible the marriage of shy Lucia to Mr. Burmistone and brought sunshine into the life of her maiden-aunt. Then, too, she became re-engaged to Jack Belasys, whom she had left in America. And so after all, Slowbridge accepted the "fair barbarian" to its heart.

Both beautiful and charming was Vivian Martin as Octavia and she acted in her happy, sprightly way. She wore some stunning costumes that will delight the feminine portion of the audience. The supporting cast was excellent in all respects. Some of the players selected as English types were especially good.

As a light, pleasing story, which offers Miss Martin a popular role, "The Fair Barbarian" should draw large houses. Exhibitors should mention Vivian Martin in a story by Frances Hodgson Burnett. The combination is a happy one.

H. D. R.

"SHIRLEY KAYE"

Five-Part Drama from the Play by Hulbert Footner. Scenario by Margaret Turnbull. Produced by Select Pictures Corporation. Under the Direction of Joseph Kaufman. Starring Clara Kimball Young.

The Players.—Clara Kimball Young, George Fawcett, Corliss Giles, George Backus, Claire Whitney, Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop, Frank Otto.

POINTS OF INTEREST

The star, Clara Kimball Young, and the play in which Elsie Ferguson appeared. A production which has as its chief merit fast action. Excellent acting and direction.

"Shirley Kaye," starring Clara Kimball Young, is so sketchy in its desire for speed, that it frequently fails to cover the necessary groundwork for exposition. The essentials are there, of course, and the play is lucid, accordingly, but the effectiveness of certain points which failed to register on the screen—points which it is fair to assume *did* register in the play—appears to be a warning and a reminder that speed in photoplays is not the only end to be desired. Otherwise, however, all that good production, acting, and direction can impart, "Shirley Kaye" has and in abundance.

The story is of the daughter of the Kaye family, Shirley, whose family occupies a high social position, and whose father is president of the Union Central Railroad. Shirley is an immensely clever girl who, when she learns that her father is about to be ousted from the presidency of the railroad by a Western millionaire and neighbor, incidentally undertakes to adjust matters herself by appealing to the social aspirations of the millionaire's daughter. This she does by inviting the Magen family to a musicale in the Kaye house. But old Magen sees through her game and henceforth it becomes a battle of wits between the beautiful girl and the rough old millionaire. The ousting of Shirley's father is to be accomplished by obtaining a majority of the proxies of the Union Central stockholders, and Shirley learns from John Rowson, Magen's friend and the proposed new president, that their end can only be defeated by the Kaye interests procuring subsequent proxies. Shirley, through social maneuvering, obtains these proxies and defeats the rough and bluff old Westerner. But, meanwhile, she has come to love Rowson, who is angry with her owing to the deception she practised on him. She follows him West and at length brings him back her lover.

Clara Kimball Young is excellent as Shirley, while George Fawcett, as Magen, the old Westerner, gives a notably fine performance. Exhibitors should mention in their advertising that the play is from the drama in which Elsie Ferguson starred. D. A. B.

"MY UNMARRIED WIFE"

Five-Part Comedy Drama Featuring Carmel Myers. Produced by Bluebird Under the Direction of George Siegmann. Released Jan. 7.

The Players—Carmel Myers, Kenneth Harlan, Beatrice Van, Pat Calhoun, Mark Fenton and Jack Hutchinson.

POINTS OF INTEREST

An amusing story. A charming characterization by Carmel Myers. Excellent support given her by the rest of the company.

Under a title that has no bearing whatever on the theme, "My Unmarried Wife" offers five reels of pleasant entertainment, and there is nothing of the risque about it, as the name would lead one to believe. The story is so improbable that it approaches the absurd, but it is this absurdity that contributes a great deal of the amusement, and the screen interpretation it has received, both from the angle of acting and staging, enhances the pleasure.

The reader will at once recognize the possibilities in a yarn where a young man is married to his own servant girl, but does not know it. Mary Cunningham, an attendant in the office of an eye specialist, falls in love at first sight with one of the doctor's patients, Philip Smith, a young man who believes he will be permanently blind. After a visit, at which the specialist gives up hope of restoring his sight, Smith decides to commit suicide. To save him the girl begs him to marry her, saying that if she becomes a wife before a certain time she will receive a fortune. He goes to a justice of the peace with her, and they are married, using an odd ring.

Some time later Smith regains his sight, and the girl, masquerading as an Italian, comes to him for a position as servant. He hires her and it is not long before Smith falls in love with Mary, but through a misunderstanding they become separated and a month elapses before he receives from a friend, to whom it was entrusted, the girl's bag containing the wedding ring used at the ceremony when he was sightless. Smith immediately finds the girl in her old position in the doctor's office and there is a happy reunion.

Carmel Myers, in the role of Mary, contributes much to the enjoyment of the picture. In less able hands, or without the ingratiating personality of the featured player, "My Unmarried Wife" would appear absolutely silly. Kenneth Harlan, Beatrice Van, Pat Calhoun, Mark Fenton and Jack Hutchinson are pleasing in support, with Mr. Harlan predominating in the most prominent role. The director has not been taxed to any extent in staging the picture, but what he has had to do he has done well. All the settings are simple and the scenes follow one another in natural sequence.

"My Unmarried Wife" will please anywhere. The only spectators who will be disappointed are those who enter the theater expecting something sensational, as the title hints. P. T.

"THE EIGHTH ANNUAL ROUND-UP —PENDLETON, ORE."

Three Reels. Produced by F. C. Quimby and Released by Pathe, Dec. 30.

POINTS OF INTEREST

The athletic feats of real cowboys and cowgirls. The constant thrills in the competitions.

An unusually interesting feature is released by Pathe in "The Eighth Annual Round-Up—Pendleton, Ore," which is entirely made up of scenes of the contests

(Continued on page 32)

DOUGLAS
FAIRBANKS
in
"Reaching for the Moon"
Story by Anita Loos and
John Emerson
Directed by John Emerson
Take care of all your people
Do your people say, "This isn't the first time I've missed a Fairbanks picture there—he doesn't run his pictures long enough"—or do you take care of all your people with a "long run?"
AS A MEANS for the exposition of the physical prowess of the star it lacks nothing. The negotiation at a single leap of a flight of fifteen steps is also one of the star's new accomplishments.
—New York "Times."
HE IS CORNERED by whole regiments of assassins and fights his way through them, leaving behind him a field covered with assassins who didn't have any more sense than to brave the doughty Alexis Caesar Napoleon.
—New York "Sun."
IT REALLY doesn't matter so much what Fairbanks does as what anyone else does, for with the smiling comedian in a picture it would be good entertainment whatever it happened to be.
—New York "Tribune."
THE adventures of Alexis while trying to save his head and lose his crown are full of fun and are done in the very best Fairbanks athletic-comic style.
—New York "World."
Fairbanks-Artcraft pictures form a sound basis on which to test the possibilities of the "long run policy."
ARTCRAFT PICTURES
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

And Now the four star serial—

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY *and* MAHLON HAMILTON; *with national advertising, with feature production, with thrilling story and with box office cast.....*

A serial for you!

Arthur B. Reeve wrote it—

A sufficient guarantee that the story will hold your audiences from start to finish.—

PATHÉ *made it—that guarantees first class production.*

A PATHÉ *serial has to be good; it is made for you.*

VITAGRAPH STARTS NEW YEAR WITH AUSPICIOUS PROGRAM

President Smith Announces Four Blue Ribbon Features in January—Policy of "Best Stories Available"

Greater Vitagraph will start the new year with a strong offering of Blue Ribbon features, according to an announcement by Albert E. Smith, president of the company. Four strong plays have been listed for the month of January and these bring to the exhibitors many of the Vitagraph favorites, among them Earle Williams, Corinne Griffith, Nell Shipman, Evart Overton, Alfred Whitman, Edward Earle, Miriam Miles and Betty Howe.

President Smith declares that the outstanding feature of the January program is the excellence of story presented in each picture.

"Without real stories," said Mr. Smith, "the best stars and the best productions that a company can put out fail in their primary object—entertainment—and unless the public is entertained, the motion picture industry is bound to come to a standstill. Thus, it is up to the producers to provide their stars with the best stories available. With Vitagraph this has long been a fixed policy and I feel safe in the statement that no company has on its list of contributors a better or more extensive company of fine writers than has this."

The list of productions, as announced by President Smith, follows:

January 7—"The Blind Adventure," featuring Edward Earle and Betty Howe.

January 14—"The Wild Strain," featuring Nell Shipman with Alfred Whitman.

January 21—"The Menace," featuring Corinne Griffith with Evart Overton.

January 28—"A Mother's Sin," featuring Earle Williams.

"The Blind Adventure" is an adaptation from the *Saturday Evening Post* story of Earle Derr Biggers, "The Agony Column," and was produced under the direction of Wesley H. Ruggles. The story is declared to be one of absorbing mystery, with a surprise finish, and in the adaptation, all of the elements that went to make "The Agony Column" an absorbing magazine story, have been retained.

"The Wild Strain" brings another of the works of George Randolph Chester and Lillian Chester to the Vitagraph program. It also marks the return to the Vitagraph list of stars of Nell Shipman, who scored such a success in the company's special production, "God's Country and the Woman," and is the first appearance in combination of Miss Shipman and Mr. Whitman. The play, produced at the Western studio of Vitagraph, is an adaptation of an original story by the Chesters, written especially for Vitagraph. The theme is strikingly original in conception, dealing with the recurrence of a streak of wildness in a girl of the tenth generation of a family. William Wolbert, who directed the picture, has introduced into it a complete circus and Miss Shipman is seen in the role of a bareback rider.

"The Menace" is another strikingly original story, written by Rex Taylor and presents Miss Griffith and Mr. Overton in the most attractive roles they have been seen in in months. It was produced by John Robertson and many of its scenes were made in and around the magnificent Long Island estate of Percy Williams, the retired vaudeville magnate.

"A Mother's Sin," which was picturized from a novel by Hilda Sharp, is declared to be one of the best vehicles Earle Williams has had in many months. The story originally was entitled "The Seven Stars in Their Courses" and deals with a father's hate for the wife who deserted him, the man venting his anger on the son. The picture was produced under the direction of Tom Mills, remembered for his splendid handling of the O. Henry stories. In the supporting cast are Miriam Miles, Betty Blythe, Denton Vane, Louise Dupre and Ernest Maupain.

PHOTOPLAY FEATURES PASSED IN REVIEW

(*Continued from page 30*)

that draw from all parts of the West the competing cowboys and cowgirls and the audience that fills the large arena every year. Among these contests are races of all kinds and riding bucking broncos, participated in by both men and women. There is excitement every moment and the observer soon becomes conscious of the great danger to life and limb, as the camera has caught several scenes in which the contestants are thrown violently to the ground, and removed immediately to the temporary hospital.

The earnestness and daring with which the Westerners perform the feats may readily be imagined as they are all striving for world championships. In every instance the winner is shown actually performing the thing for which he or she secures the championship gold and silver belt.

This film is an excellent feature to follow a drama or comedy that has a metropolitan atmosphere. It will be liked by young and old and an exhibitor may feel certain that he is booking a thriller of an entirely different type. F. T.

"THE MATERNAL INSTINCT"

Five-Part by George du Boise Proctor from the story by R. Cecil Smith. Produced by Triangle Under the Direction of G. P. Hamilton.

The Players.—Rowland Lee, Irene Hunt, Joey Jacobs, Edwin Jebson, Josie Sedgwick, Frank Newburgh and Frank McQuarrie.

POINTS OF INTEREST

The transformation in a man who is suddenly moved to a new and different environment. An adequate production.

"The Maternal Instinct" had a good—though old—idea for its story, and the picture was given an adequate production. It is in the telling of the story that the fault is found. There were no new touches to add to the familiar story of the man who loses his perspective when suddenly transferred from an uninteresting small town existence into the bright and alluring city life, and the equally old situation of the wife who recovers her husband through appealing to the maternal instinct in her rival. But as a whole, the film will undoubtedly find favor, for audiences always respond to pictures that contain heart-interest.

Howard Helms, his wife, and their young son, Bumpkins, regretfully leave the slumbering town of Pepperell and take up the new life in New York, where Howard has been offered rapid success by Mills, a financier. Soon Howard learns the ways of the city and becomes enamored of Clarise Phillips, an adventuress.

This, of course, brings unhappiness to his wife. Soon Mills, who is her devoted friend, learns of this state of affairs and causes Howard to lose his money. Meanwhile the wife has appealed to Clarise through the mother love which is the heart of every woman, and Clarise, though truly loving Howard, sends him from her. This unites the little family and they return to Pepperell, wiser—but happier.

Robert Lee, as Howard, acted with naturalness and understanding. Irene Hunt was well-suited to the part of the wife and Josie Sedgwick was seen to advantage as the vampirish Clarice.

"The Maternal Instinct" should prove a popular attraction with film audiences.

H. D. R.

"THE HAND OF THE HUN"

Four-Part Fantasy Produced Under the Direction of Giovanni Pastrone and Released by Harry Raver.

The Players.—Eduarde Bertini, Allesandro Bernard, Lydia Morosco, Ernesto Gemelli, Gabriele Caruso and Terese Margoni.

POINTS OF INTEREST

The exceptionally well-manipulated animated puppets that enact a battle between the Italians and Germans. The picturesque scenery.

The four-part production made in Italy under the direction of Giovanni Pastrone, who was responsible for "Cabiria," is a reasonable mixture, at first thrilling and then amusing, of reality and fantasy. It commences with the visualization of a descriptive letter about a battle on the Italian front, read to a little boy. It so affects him that when he goes to sleep he dreams his two soldier dolls, Trick, an Italian, and Track, a German, come to life and fight a duel and then leave the nursery floor to depart for their respective camps.

The enemy troops, a bewilderingly large number of animated puppets, spurred on by Trick and Track, engage in a most realistic battle which takes place in a perfectly modeled miniature valley containing a complete village and with all the paraphernalia used in the present war, aeroplanes, airships, huge guns, small cannon and about everything else, also most effectively realistic. This miniature battle is one of the most unusual and astounding accomplishments of its kind that has ever been screened.

The picturization of the letter is a vital piece of drama, however short, that tells of how a little mountain boy, who is the pet of the Italian regiment located near his picturesque home tucked away among beautiful hills, goes for the assistance of troops when his home is attacked by a regiment of Germans. The Italians arrive just in time to save the boy's mother, who is bound and left on the floor of the cottage which has been set on fire.

In both the real and the fantastic parts of this picture Mr. Pastrone has accomplished a noteworthy achievement. In the living drama he has staged a short story amid beautiful surroundings that is gripping in the extreme. And the puppets are manipulated so that they never appear mechanical. The cast, including a number of players who appeared in "Cabiria," do excellent work, especially Gabriele Caruso, the mountain boy.

An exhibitor will not go wrong in booking "The Hand of the Hun." That it will vitally interest all ages of patrons goes without saying. F. T.

PHOTOPLAY REVIEWS

"SALT OF THE EARTH"

Five-Part Drama Adapted from the Story by Peter B. Kyne, Featuring Peggy Adams. Produced by Edison Under the Direction of Paul Harrison and Released by Perfection Pictures.

The Players.—Russell Simpson, William Wadsworth, Peggy Adams, Chester Barnett, William Chatterton and Ivan Christie.

POINTS OF INTEREST

A picturization of a story by a well-known author that appeared in a widely circulated magazine. Good characterizations of two gold prospectors by Russell Simpson and William Wadsworth.

Peter B. Kyne's rather long short story that appeared some time ago in the *Saturday Evening Post* is far more of a character study than it is a narrative. Consequently, where it is short on plot it makes up in developing the characters of Snowshoe Sam and Sinful John, two old, bearded gold prospecting pardners who love each other but are always ready with violent but not malicious abuse for one another. It naturally follows that a greater part of the scenes are between the two men, which often interrupts the story proper, but not to its disadvantage, quite the contrary in fact.

Also it has become necessary to use a great number of subtitles and as they are principally the picturesque conversation between Snowshoe Sam and Sinful John they contribute much real humor. It is plainly seen that Mr. Kyne's own text has been used for these. The producers seem to have acquired the habit of using many titles to tell the story.

The plot of "Salt of the Earth" is frail, but it serves the purpose for which it is intended, which is merely as a vehicle to show the two delightful old men, Sinful John and Snowshoe Sam in action. The pair are shown championing the cause of a young girl whose father has been cheated in a mining deal, and they cause the man who promoted the scheme, by giving him some of his own medicine, to repay the fortune he stole. The love affair between the girl in question and the son of the crooked Wall Street manipulator, which at first promises a happy union, then is clouded over by a misunderstanding, but in the end reaches a happy climax, adds to the entertainment.

Russell Simpson and William Wadsworth, as the two old prospectors, whose kindness and worth win for them the title of the salt of the earth, give excellent performances in roles that are not especially easy. Peggy Adams, who is featured but does not stand out as prominently, presents a pleasing appearance and acts well. The remainder of the cast is acceptable and the direction is adequate.

"Salt of the Earth" can safely be booked for audiences that enjoy easy-going character studies. The fact that it is adapted from a widely read magazine story has a fine box-office advantage.

F. T.

"NAN OF MUSIC MOUNTAIN"

Five-Part Melodrama Adapted from the Novel by Frank H. Spearman, Featuring Wallace Reid. Produced by Lasky Under the Direction of George Melford and Released by Paramount.

The Players.—Wallace Reid, Theodore Roberts, Ann Little, James Cruze, Charles Ogle, Raymond Hatton, Hart Hoxie, Guy Oliver, James P. Mason, Henry Woodward, Ernest Joy, Horace B. Carpenter and Alice Marc.

POINTS OF INTEREST

A story brimming with excitement and action. Fine performances by a large and representative cast. The blizzard scenes.

The story of "Nan of Music Mountain," adapted for the screen by Beulah Marie Dix from the novel by Frank H. Spearman, which ran serially in *Everybody's Magazine* and has since been published complete, gives Wallace Reid an opportunity to play the type of role that immediately wins the favor of an audience, that of a virile, handsome and fearless Westerner, who is called upon to think quick and act quicker than he thinks with his ever ready revolvers. He is a special deputy delegated by the railroad authorities to clean out a gang of outlaws, who operate in the vicinity of Music Mountain.

After many exciting episodes, and with a constant show of almost inhuman bravery, that will most assuredly please those who love melodramas of this sort, and they are legion, he accomplishes the work he set out to do, and wins Nan, the daughter of a man in sympathy with the outlaws. Mr. Reid always fights single handed, and the frequent encounters, which, incidentally, are especially well staged, provide many exciting moments. One of the best of these is the incident in which he rescues Nan from marrying one of the bandits at a wedding ceremony that is being forced on her. The scenes preceding the climax, where the hero saves the girl and her father from freezing to death in a blizzard—a real snowstorm high up in some Western mountains—is a strong finish to the series of daring deeds that the man performs.

The direction has been done with such consistent merit that no possible fault could be found with it. The action, and it is pretty nearly continuous, moves rapidly and with smoothness, and the scenery has been chosen with an eye to the artistic. The interiors are characteristic. A large company of players, almost all of them well known, provides Mr. Reid, who acts with the necessary vigor and effectiveness that his role calls for, with excellent support. Ann Little, who has the only prominent female role, that of Nan of Music Mountain, is pleasing.

This melodrama will be enthusiastically received by every type of audience, because there are few people who do not thoroughly enjoy a melodrama of this kind and especially so when it has received such a fine production as has this one. That it is the adaptation of Frank H. Spearman's novel should figure in the advertising.

F. T.

"UNEASY MONEY"

Six-Part Comedy by P. G. Wodehouse. Adapted by Raymond E. Dakin. Produced by Essanay. Released through George Kleine System. Starring Taylor Holmes.

The Players.—Taylor Holmes, Virginia Valli, Arthur Bates, Charles Gardner, Virginia Bowker, Fred Tiden, Lillian Drew, James F. Fulton, Rod LaRocque.

POINTS OF INTEREST

The engaging personality of Taylor Holmes in a thoroughly excellent production. A good story presented with a keen sense of comedy values.

Mr. Wodehouse's humor doesn't find quite the same scope for effective expression on the screen as it does through the medium of the printed or spoken word, but it is nevertheless keenly infectious under the skilful treatment of Taylor Holmes.

Lord Dawlish, an impecunious baronet, meets Ira Nutcome on an English golf course. His lordship addresses a kindly word or two of advice to Nutcome, anent the game, and the rich American is so grateful that he leaves Lord Dawlish, upon his death, the sum of five million dollars. To his nephew and niece, however, he leaves but a pittance. So, his lordship, the sole heir practically and a thoroughly decent chap, finds his inheritance a source of some uneasiness to him in view of the neglected relatives. He sails for America, and, arriving here, dispatches a note to the dead man's niece in which he offers to turn over to her half of the inheritance. But in response, he gets a prompt refusal.

In the meantime, Lord Dawlish has procured from an American friend, in London, the key to his apartment which he at once proceeds to occupy. It happens that the nephew of his lordship's late benefactor is a friend of the apartment's owner, and in calling there he meets his lordship and an acquaintance and friendship is started which develops into his lordship being invited down to the home of the nephew and niece. There, and after many amusing happenings, the niece agrees to accept the inheritance upon the one condition that his lordship will marry her.

Taylor Holmes is extremely likable, as Lord Dawlish, looking and acting to the manner born. Virginia Valli is excellent as the niece, as is Arthur Bates in the role of the nephew.

Exhibitors should mention that the story is by the author of "Jeeves" and "Picadilly Jim," and that it appeared originally in the *Saturday Evening Post*. "Uneasy Money" will be well liked.

D. A. B.

HOLIDAY RELEASE

Essanay timed the release of its novelty Perfection Picture, "The Dream Doll," so as to give it to the public during the holiday season. And that it sensed the appropriate time for its release is evidenced in the heavy holiday week bookings already reported by the George Kleine offices.

Though not a Christmas picture, "The Dream Doll" is particularly appropriate for holiday programs, as it shows that some remarkable acting is done on the part of some fourteen inch dolls. The picture comes from the ingenuity of Howard S. Moss, an Essanay director and a student of novelties in motion pictures. "The Dream Doll" will be not alone a delight to children but a treat to the grown-ups as well.

GENERAL FILM COMPANY.

German Spy plots foiled!

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A Succession of Startling Episodes

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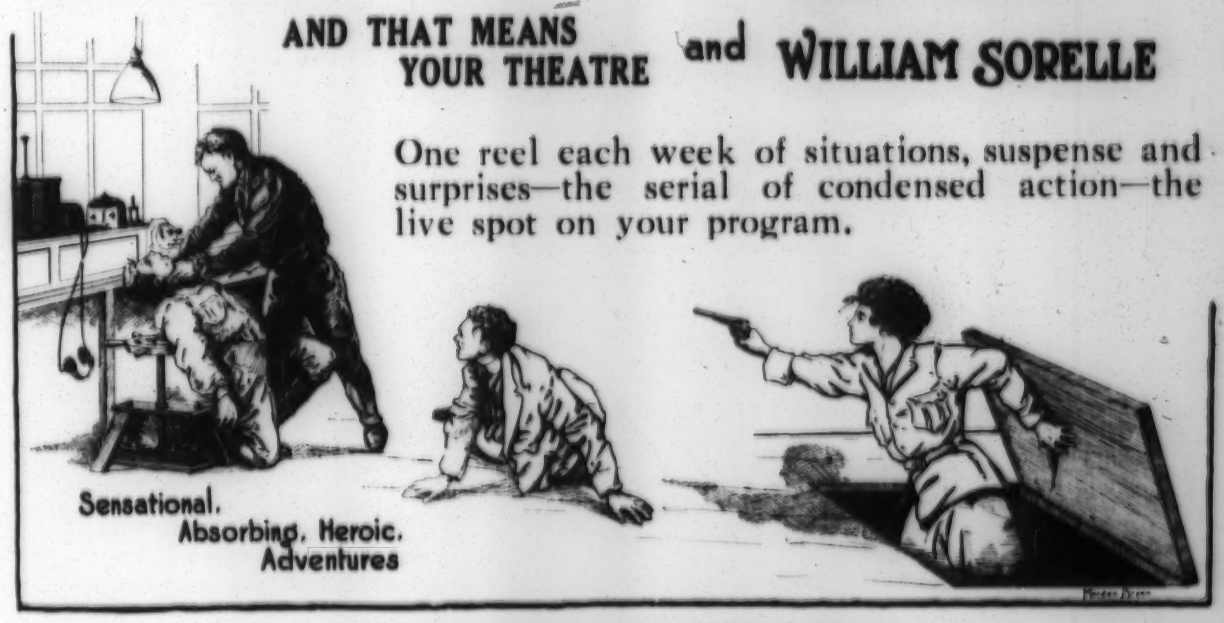
AND THAT MEANS YOUR THEATRE

One reel each week of situations, suspense and surprises—the serial of condensed action—the live spot on your program.



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Theatres using shows for a half week, or less, are facing the most serious period of their history.

Lessened transportation facilities, due to the war, have done it—the railroads simply cannot carry the traveling companies. This has deprived short-time theatres of their bread and butter.

Far-sighted managers are discovering that they can stop the gaps with motion pictures. The cleverest of these managers have found that it pays to install the *best* apparatus, and to show *only the best* features.

FOURSQUARE PICTURES are cooperating directly with theatre managers who recognize the possibilities of using motion pictures in this most unusual emergency.

AND—FOURSQUARE PICTURES will be glad to hear from any theatre manager in this matter; and to cheerfully give whatever information that may be wanted.

Perhaps we can help you. In any event, write us. There is no obligation. Just let us see if we can be of service. If it develops that we can, our pictures will prove to be among the best—and the rental prices eminently fair.

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Now directing ALICE JOYCE in
VITAGRAPH'S GREATEST PRODUCTION OF THE YEAR
Robert W. Chambers' $10,000 Story
"A WOMAN BETWEEN FRIENDS"

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—*Releases:* "Souls in Pawn" "Bride's Silence" "Game of Wits" "Mate of the Sally Ann"

AMERICAN FILM CO., Santa Barbara, Cal.

EXHIBITORS ARE UNITED IN FIGHT FOR CONCESSIONS

Convention at Washington Brings Members of Exhibitors' League and A. E. A. Together—Committees Appointed

The chief result of the convention of exhibitors at Washington, Dec 11 and 12, was the bringing together of the opposing organizations. Approximately seventy-five exhibitors were present at the convention, including members of both the Exhibitors' League of America and the American Exhibitors' Association.

A committee consisting of four men from each organization was appointed for the purpose of working out the details of bringing the two organizations into one large and united organization of motion picture exhibitors of the United States, her provinces and Canada.

In order that remedial tax legislation may be presented before Congress, a permanent legislative committee was appointed, consisting of H. B. Varner, chairman; Lee A. Ochs, J. H. O'Donnell, Ernest Horstman and Frank Rembusch. This committee was given absolute power with no instructions or limitations. The expenses of this committee will be paid by the allied exhibitors.

During the course of the convention, which was called to order by Lee A. Ochs, the following resolutions were adopted:

RESOLVED, By the Joint Convention of the members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled at Washington, D. C., this twelfth day of December, 1917, as follows:

That, Whereas, The United States Government has called upon the owners and operators of motion picture theaters in the various states to render certain assistance and perform certain services during the present war crisis, that it is now unanimously declared to be the sense of this meeting that all motion picture exhibitors of the United States do hereby pledge and tender to the United States Government their united and whole hearted support in the carrying out and making effective all plans and all war aims and we hereby tender our motion picture screen, stages, bill boards and appurtenances thereto to be so used for such purposes. And

BE IT FURTHER RESOLVED, That the National Council of Defense and the Bureau of Public Information be forthwith notified that a permanent committee of exhibitors is hereby selected as follows: Lee A. Ochs, H. B. Varner, J. H. O'Donnell, Ernest Horstman and F. J. Rembusch, to present to said National Council of Defense and the Bureau of Public Information a copy of these resolutions and to assist in every way in devising ways and means to carry into effect such plans as have already been designated or adopted by the Government.

BE IT FURTHER RESOLVED, That it is for the best interests of all motion picture exhibitors and for the motion picture industry at large that all exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause to the end that our actions may be consistent and that fair and equitable solutions may be found for the many problems now confronting us and to the further end, that the near future may see one large, harmonious, united, organization of motion picture exhibitors in the United States, her provinces, and the Dominion of Canada, and that a committee be forthwith selected, representative of all motion picture exhibitors' organizations present, to formulate definite plans to effectuate the objects and intent of this resolution. And

BE IT FURTHER RESOLVED, That, in order that the motion picture exhibitors of the United States may know some of the subjects upon which the various exhibitors' organizations agree to stand against and oppose, it is the sense of this joint convention that all organizations are unalterably opposed to

1. The advance deposit system.
2. The present exorbitant and unreasonably high salaries of certain stars.
3. The unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributors.
4. The passing along of the fifteen-cent per reel manufacturer's tax.
5. The daylight saving plan.
6. Any suggestion upon the part of the Thrift Campaign Committee advising against attendance at motion picture theaters. And

BE IT FURTHER RESOLVED, That we are in favor of and endorse the following:

1. The issuance by the Government of a fifteen-cent coin.
2. The elimination of, or a proper definition for, Section 1007-A of the Revenue War Tax Bill.
3. The action of the Motion Picture Exhibitors of Cleveland in their effort for legal relief from the arbitrary imposition of the fifteen-cent per reel manufacturer's tax and to pledge the united support of all organizations in their future endeavors upon this subject.
4. A change in the present tax schedule to comply with the following:
   a. The elimination of the present tax based upon the seating capacity of theaters.
   b. The elimination of all admission taxes of children under the age of twelve years.
   c. The addition of a tax of one cent on each five-cent admission for all persons over the age of twelve years.

RESOLVED, By the Joint Convention of members and representatives from the various motion picture exhibitors' organizations of the United States in convention assembled in Washington, D. C., this twelfth day of December, 1917.

That it is the sense of this joint convention that the film or so-called "footage" tax law should be repealed or so amended as to fix definitely the sources from which this tax shall be collected in such a manner that this tax may not be shifted to a different branch of the industry than the one for which it was intended.

FRANK B. EAGER, *Chairman;*
CHARLES C. PETTIJOHN, *Secretary:*
LOUIS L. LEVINE,
ALFRED S. BLACK,
Resolutions Committee.

SELLING HART PICTURE

William S. Hart, in "The Bandit and the Preacher," with a supporting cast including Robert Edeson and Rhea Mitchell, has been sold for California, Nevada and Arizona to Sol Lesser of All Star Feature Distributors; Washington, Oregon, Idaho and Montana to Mike Rosenberg of De Luxe Feature Film Company.

FILM FOLKS IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—Harold Lockwood and a company of Yorke Players are here for a few weeks. A company of Metro Players, under the direction of George Early, headed by Effie Shannon and Niles Welch, is here for a short stay. A few interiors were made at the Klutho studios.

Marguerite Clark and a company of Famous Players, under the direction of J. Searle Dawley, have again gone to New York, having made exteriors for the latest release "The Seven Swans." Work was also done near Ocala, Fla. H. J. Binney and a company are making comedies at the Klutho studios, and expect to remain for the winter.

A Frohman Company of thirty-five players are at Tampa at work on the feature "The Birth of a Race." Charles Horan and Jack Noble are directing the picture, and the company is under the general supervision of George F. Wheeler. Scenes for several pictures have been made at Camp Johnston.

Alice Brady and a company of players, under the direction of Robert G. Vignola, are here for a stay. Among the members of the company are: Frank Morgan, Johnnie Walker, Harry J. Wilde, Annie Cornwall, Louis W. Physioc, and W. Brooks.

S. A. Lynch, of the S. A. Lynch Enterprises, controlling most of the picture houses here, has returned to the city for the balance of the winter.

E. O. UEDEMANN.

MOHME SELLS "HATE"

The Philadelphia-Ideal Film Exchange of 235 North 13th Street, Philadelphia, has bought the rights to "Hate" for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and Washington, D. C., and has already booked it for a week's run at one of the Market Street Theaters in Philadelphia. The deal was consummated by Gus Mohme of the Biograph laboratories in New York, who has exclusive selling rights for this production.

SEVEN DAYS' RUN

The Criterion Theater in Atlanta, Ga., has booked all the Billy West comedies for a seven days' run. These are the first comedies to be booked for a solid week at the Criterion.

AT BEST HOUSES

"The Cloven Tongue" is the title of the latest of Pathe's Russian Art Films which is scheduled for January 13. These pictures are scoring on their appeal to high class audiences. The Eighty-first Street Theater, New York, which has a splendid clientele, is presenting "The Painted Doll" Dec. 17, 18 and 19, and the showing is being made by Manager Shackman with a big advertising campaign, the house attendants in Russian costume, Russian music, etc. Other big houses just signed to play these films throughout the country are: Lyceum, Peoria, Ill.; Lyric, Duluth, Minn.; Avon, Utica, N. Y.; Knickerbocker, Columbus, O.; United States, Cleveland, O.; Idle Hour, Baltimore, Md.; Victoria, Baltimore, Md.; New Salina, Kan.; Iris, Peru, Ind.; Ludowy, Detroit, Mich.; Quo Vadis, Detroit, Mich.; Hill, Newark, N. J.

Arthur D. Hotaling, Essanay comedy director, is adding to his staff of comedians for his one-a-week General Film releases. Arthur Bates, who supported Charlie Chaplin in several of his Essanay productions, is to be featured as a character comedian in forthcoming pictures, as are Amedee Rastrelli, the French comedian newly come from the trenches in France, and Howard Higson, an English contortionist.

Decidedly Effective Organ Music

Evensong, *Edward F. Johnston*	$ .60
Midsummer Caprice, *Edw. F. Johnston*	1.00
Marche Russe, *Oscar B. Schminke*	.75
"From the South" *James R. Gillette*	.60
Battle Hymn of the Republic, *Ralph Kinder*	.75

FOR A CHRISTMAS REEL

Gesù Bambino (Pastorale). *P. A. Yon*	.60

Make a demand for our thematic pages of other suitable compositions

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Mr. Eltinge, who has been the extraordinary screen success of all stage stars and whose three pictures by Lasky-Paramount are now delighting motion picture fans throughout the world.

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in

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A New Fifteen Episode Outdoor Serial

GREATER VITAGRAPH

ALBERT E. SMITH President

George K. Spoor presents

TAYLOR HOLMES

in

"Uneasy Money"

THINK OF IT!

A GREAT ULTRA-FEATURE

PLUS a national billboard campaign with 24 sheets all over the country

PLUS the famous Saturday Evening Post story by P. G. Wodehouse

PLUS the famous comedian, Taylor Holmes

Distributed by George Kleine System.

BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

GAIL KANE

American Film Co. Santa Barbara, Cal.

DEMAND FOR PATHE'S PHOTOPLAY CLASSIC

Screen Version of "Les Miserables" Is a Perennial Favorite

That the picture play like the drama, music, art and literature is to have its classics is indicated by the reception being accorded Pathe's "Les Miserables."

It is reported by F. C. Quimby, sales manager of Pathe Exchange Inc., that this picture, which was enacted on the exact location where Victor Hugo laid his immortal story, has played to capacity business in all the theaters where its exhibition has been adequately heralded. And this proves that the big picture, with the great story for its theme, will be played time after time in the same theaters just as the great operas are rendered each season to crowded houses.

Mr. Quimby states that "Les Miserables" was reissued in answer to a great volume of requests received by the Pathe Company direct from the picture fans and that in reissuing the subject the greatest care has been taken to furnish the exchange with prints and advertising matter in keeping with the high artistic quality of the production. A new series of still pictures taken direct from the film has been made by a new process that brings out all of the fine details of the sets and these form part of a highly artistic lobby display. New posters and a complete line of advertising matter and publicity stories have also been arranged.

RIGHTS TO "SHAME"

Pioneer Corporation Secures New York and Northern New Jersey

Closely following the announcement by Jules Burnstein that the John W. Noble special production "Shame" would be offered to State rights buyers before the holidays, comes news of the closing of contracts by which Nathan Hirsch of the Pioneer Film Corporation, has bought the exclusive rights to the new feature for New York state and Northern New Jersey.

Through Mr. Hirsch's activities as a buyer of special productions, the Pioneer Film Corporation has acquired valuable rights to some of the most important features that have appeared on the market. "Civilization," Evelyn Neesbit in "Redemption," Robert Warwick in "The Mad Lover," Barbara Tennant in "The Submarine Eye," Florence Reed in "To-day," and William S. Hart in "The Cold Deck" are among the more recent successes now being distributed by the "Pioneer," and Mr. Hirsch recognized in the John W. Noble feature "Shame," another offering with the unusual qualities necessary to a picture that is designed for a special attraction.

CAMPAIGN OPENS

Bill-board Advertising of Spoor Features Is Under Way

The opening gun of George K. Spoor's campaign of bill-boarding the entire country in advertising the features to be produced by him during the year has been fired. "Uneasy Money," a comedy-drama featuring Mr. Holmes, is the subject of the first poster drive. Twenty-four sheets in six colors are being used exclusively. The first went on the boards Dec. 15. They show Mr. Holmes in a typical comedy scene from the picture.

Following the Holmes' drive will come another twenty-four sheet campaign for Mr. Spoor's second feature, "Mary MacLane, the daring authoress, in a picture from her own pen, "Men Who Have Made Love to Me." Taylor Holmes in "Ruggles of Red Gap," another Spoor feature with Taylor Holmes in the role of "Ruggles" will be the subject of the third drive.

NEILAN CORRECTS ERROR

Editor DRAMATIC MIRROR:

DEAR SIR: Through a mistake made by our Western publicity department a story was printed and circulated to the effect that the famous dog "Teddy" used and starred in Mack Sennett's comedies, had left said concern to work for us. We feel that owing to the fact that Mr. Sennett has spent considerable money advertising "Teddy" and discovering him and placing him before the public that the above story would have a tendency to injure Mr. Sennett's future sales.

Through kindness, Mr. Sennett loaned us "Teddy" for one picture, upon the completion of which "Teddy" returned to the Sennett studios to resume his engagement of starring in Sennett comedies. If you will through your paper correct this misrepresentation for me, I will feel deeply grateful as I thoroughly appreciate the great courtesy Mr. Sennett extended us in loaning us this wonderful dog. Thanking you in advance and for past favors, I remain,

Sincerely yours,

MARSHALL A. NEILAN.

Julian Eltinge, who in three pictures has taken a place as one of the highest-priced screen stars of the day, visited Lans studio the other day, and purchased at a high price four Abbuson tapestries for his new Italian villa, which he is building in Los Angeles at the cost of $350,000. To obtain these tapestries Mr. Eltinge was compelled to outbid four of New York's most prominent millionaires. For years Mr. Eltinge has been collecting old tapestries and old world paintings.

OUIDA BERGERE EXPANDS WORK

Organization Enlarged for Benefit of Motion Picture Industry

The motion picture industry generally, producers and stars in particular, will be interested in learning that Ouida Bergere has perfected plans for a complete and independent organization along lines of the most advanced efficiency.

A long time lease has been executed for offices situated at 516 Fifth Avenue, with affiliated branches in London, care of Hughes Massie, 40 Fleet Street, and at Los Angeles through the recognized activities of the Mabel Condon Exchange. These affiliations will give an international significance to Miss Bergere's manifold operations.

Brandenburg Studio

OUIDA BERGERE

Responsible executives of long experience are to be found in the departments now established and additional executives are already being contracted for to head the new departments under consideration. The fact that Miss Bergere will now be operating free from any other affiliations or business complications, will enable her to give first hand attention to all transactions of major importance, and the efficiency of her organization will guarantee prompt and effective results in minor details.

Producers will be automatically supplied with lists of best available directors, stars and supporting talent, scenario editors, and continuity writers; and a screen test of new talent will be made for their consideration. Miss Bergere will confer in person with directors at the various studios so as to intelligently cast the productions, or furnish the necessary talent. Original manuscripts will be read with the same objects in view. Directors who are free for new affiliations can place their business affairs with Miss Bergere, who will project their past pictures upon the screen in her private projection rooms. Authors will receive personal representation. Books, plays and original stories will be converted into scenario form, for practical selling purposes; desirable material and original ideas will be purchased.

A professional test library showing screen possibilities of well known professionals as well as beginners, will be installed.

SELECT PICTURES CORPORATION

extends

Greetings of the Season
to the Exhibitors of the United States

and acknowledges with appreciation the cordial reception extended to

SELECT SP PICTURES

embracing the productions of

CLARA KIMBALL YOUNG
And Her Own Company

NORMA TALMADGE

CONSTANCE TALMADGE

ALICE BRADY

New offerings of each of these stars in the Select Star Series will be ready for distribution by the twenty Select Exchanges in January

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

THOS. H. INCE ~~~
SPECIAL PRODUCTION

Bessie Barriscale

in

THOSE WHO PAY

Written by
C. GARDNER SULLIVAN
Directed by
RAYMOND B. WEST

THE FAME OF THIS REMARKABLE INCE SPECIAL—AS A MONEY MAKER—IS SPREADING FAST. SECURE YOUR BOOKINGS IMMEDIATELY AT THE FOLLOWING EXCHANGES

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE:
NEW YORK—729 Seventh Ave.
BUFFALO—47 W. Swan St.
DETROIT—304 Jos. Mack Bldg.
CHICAGO—207 S. Wabash Ave.
DENVER—1735 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.
PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E St., N.W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
M'NNEAPOLIS—206 Film Exchange Bldg.
SOUTHERN STATES FILM CO.:
ATLANTA—114 Walton St.
DALLAS—1909 Commerce St.
GLOBE FEATURE FILM CO.:
NEW ENGLAND—20 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.:
NEW JERSEY—220 W. 42d St., New York City
FOREIGN RIGHTS: ROBERTSON-COLE CO., 23RD FLOOR, TIMES BUILDING, NEW YORK

FRANK G. HALL, *President*

U·S·EXHIBITORS' BOOKING CORPORATION

TOP O' THE TIMES BLDG.
NEW YORK

Christmas Greetings

from

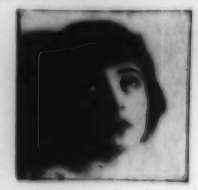
Norma Talmadge

FRANK CRANE
PRODUCER OF
MARY GARDEN
IN
"THAIS"

ADELE LANE | Edward Jose
Address care DRAMATIC MIRROR

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

CORINNE GRIFFITH



Current Releases:
"The Love Doctor"
"I Will Repay"
"Who Goes There"—VITAGRAPH

Next Release:
"HEREDITY"

MANY COMPANIES BUILDING STUDIOS IN CALIFORNIA

Film Colony Is Growing Rapidly in Los Angeles, Hollywood and Culver City—Elaborate Plants

By M. E. M. GIBSONE
(Mabel Condon Exchange).

LOS ANGELES (*Special*).—Reversing the usual procedure of companies to conserve operations during the Winter season of California, building is being carried on extensively in Los Angeles, Hollywood and Culver City, giving every evidence of enlarged production.

The Charlie Chaplin studio, which is situated in the heart of the residential district of Hollywood, is fast nearing completion. The Metro Company not only has added a second stage and additional property rooms, dressing rooms and laboratory space, but has purchasing the adjoining tract of land upon which to build for the accommodation of companies soon to come to the Coast. Thomas H. Ince will begin his Culver City plant, which promises to be among the finest in California, at an early date. The Paralta lot has moved "across the street," to provide space for the Lewis Stone feature company.

The new $50,000 steel, glass-enclosed stage is completed at the Balboa studios, and a new light stage for Western Vitagraph is now being used. For the present D. W. Griffith is using temporary quarters on the lot where many of the scenes for "Intolerance" and "The Birth of a Nation" were filmed. The Mena Company, which is fast nearing the completion of its first feature production, has built vaults for storing film, added a glass-enclosed stage, enlarged the laboratory equipment and built a new projecting room. Captain Wilbert Melville, formerly of the Lubin Company, has returned from New York City, and states he will build a studio for production, more of which he will announce later. The Fox Company has built extensively, now occupying many city blocks on Western Avenue, comprising the Sunshine Comedy studios and the William Fox studios proper.

The American Film Company has added scenario departments in the form of an entire new building devoted to the staff of writers, and has also enlarged its already up-to-date laboratory and executive offices. Universal also has enclosed one of its open stages, 300x160, and is paving the entire parking space for the hundreds of machines that stand in the lot daily. The Lasky studios recently added extensive space to the laboratories, also installing two projection rooms, and is now building a new stage to be of steel and glass enclosed. The Willis and Englis studios are being enlarged and a new stage added with dressing rooms, property rooms and offices, and is now occupied by the Fay Tincher Comedy company. Triangle has also added new stages to its already complete plant. The Diando Company, Glendale, has plans for a new office building, and other improvements are under way.

Lee Arthur, playwright and scenario author, died at the Good Samaritan Hospital, Dec. 9. Some months ago Mr. Arthur was hit by an automobile and suffered severe injuries, but it was thought he would recover, and the news of his death comes as a shock to the many friends he had made while in Los Angeles. Author of "We 'Uns of Tennessee," "The Auctioneer" and many screen plays, Mr. Arthur was well known in New York City and in California.

Mrs. Phillips Smalley (Lois Weber) was the hostess at a most delightful studio tea at her Hollywood studios, when all the notables of the business forsook their respective duties and stages and enjoyed dancing on the big stage of the Weber plant. Miss Weber and Mr. Smalley received their guests, who numbered about three hundred.

NILES WELCH
With METRO

BACKING THE SHORTY HAMILTON COMEDIES

Victor Kremer, Real Estate Operator, Believes Films Good Investment

Victor Kremer, real estate operator and financier of San Diego, California, is visiting New York in the interests of the Shorty Hamilton comedies, a series of twelve five-reel humorous photoplays to be released one each month by the W. H. Clifford Photoplay Company, a producing organization with which Mr. Kremer is financially associated.

VICTOR KREMER
W. H. Clifford Photoplay Company

"My connection with the motion picture industry," says Mr. Kremer, "was only determined upon after a most thorough investigation as to its possibilities as a legitimate business proposition, and I was quick to recognize in this form of entering to the great amusement-seeking public, a logical investment for capital. From further enlightenment gained from a brief experience in actual operations, I have the utmost faith in the business and its ultimate first place in the line of industries.

"In the Shorty Hamilton series I feel that we have a most attractive proposition and that these releases will prove of unusual value to all buyers and exhibitors because they introduce a comedian whose original method of fun-making has already established him as a prime favorite with all classes of theatergoers, and I would add to this that his popularity will unquestionably be greatly enhanced by the superiority of these pictures as compared with his previous efforts. It is our intention to offer this series on a state right plan with a franchise open to buyers in the various territories. Our first release, entitled 'Denny from Ireland,' is finished and ready for negotiation."

During Mr. Kremer's stay in the city, his headquarters will be in the offices of Ernest Shipman, 17 West Forty-fourth Street, with whom the W. H. Clifford Photo Play Company has contracted to handle its business here and abroad.

STUDIO OF CELEBRITIES

Many Noteworthy Productions Issued from the Biograph Plant

There is perhaps no other studio in the world which has harbored as many successful productions as the magnificent Biograph studio in the Bronx, nor has a studio ever housed as many celebrities, both stars and directors.

The completion of Harry Rapf's production, "The Struggle Everlasting," starring Florence Reed and directed by James Kirkwood, marks the sixth production staged there by Harry Rapf during the past year. His former productions were "The Argyle Case," "The Silent Master," "The Mad Lover," "The Forced Honeymoon," all featuring Robert Warwick, and "Today," with Florence Reed.

Aside from directing some of the Harry Rapf productions, Ralph Ince has produced "The Co-Respondent" and "The Battle Cry," with Elaine Hammerstein.

Mme. Petrova is at present busy with her Petrova pictures, and has already completed two productions at this studio. Clara Kimball Young produced "The Easiest Way," "The Price She Paid" and "The Foolish Virgin" during the past year.

Lewis J. Selznick produced "Scandal" and "The Honeymooners," with Constance Talmadge, and "Lest We Forget," a massive spectacle with Rita Jolivet. "Fatty" Arbuckle produced several comedies before going to California. Harry Weber produced "The Wild Girl," with Eva Tanguay. Mark M. Dintenfass is now producing Ambassador Gerard's "My Four Years in Germany," under the direction of William Nigh.

The Reason Why

exhibitors are rushing to book "For The Freedom of The World" and the reason why it plays to capacity business, breaking all box-office records everywhere for the year 1917, is that

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

contains in vivid and overwhelming dramatic sequence the great human element that exerts the never failing appeal

To the conscience of all humanity.

To the love for bravery and heroism.

To the mothers who give their sons to the nation.

To the patriotic men and boys eager to tread the Path to Glory.

To the girls who would go through the fires of Hell to reach the men they love.

To the world's millions who love the lands they live in.

Every exhibitor desiring to book at once a production that will banish all depression and wipe out the effects of the war tax can obtain "For The Freedom of The World" exclusively through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

APPOINTED BY UNITED STATES

Recent additions to the sales staff of the U. S. Exhibitors' Booking Corporation are R. S. Clarke, formerly of the Vitagraph and other well-known film concerns. Mr. Clarke will supervise the marketing of the U. S. Subjects in the New Jersey district. He will make his headquarters in the Frank Gersten Exchange, Forty-second Street, New York, from which U. S. pictures will be distributed in the New Jersey territory. Harvey E. Gausman, a prominent Western film man, has been appointed to take charge of the Los Angeles district. He will establish headquarters in the Foursquare exchange in that city. Walter Hopkins has resigned from the Mutual Film Corporation, New York office, to join the home office staff of the U. S. He will have charge of the shipping and purchasing departments.

ANOTHER "BEE HIVE"

For the business in the western part of New York State, the Bee Hive Exchange, handling Billy West comedies, will open a branch office at Buffalo, N. Y. Julius Singer, will make a trip up-state in a few days, and arrange all details.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
MADGE EVANS
HENRY HULL
in
"The Volunteer"
Directed by Harley Knoles

FAIRBANKS CLOSES YEAR'S PROGRAM

Athletic Artcraft Star to Appear in "A Modern Musketeer"

Artcraft Pictures Corporation will wind up its release schedule for 1917 with the new Douglas Fairbanks production, "A Modern Musketeer," now being finished at the Lasky studio in Hollywood, Cal. Written and directed by Allan Dwan, whose past association with Douglas Fairbanks has played an important part in the success of various popular photoplays, the newest vehicle for the athletic star offers a unique theme. The story deals with the chivalry of days gone by brought up to date by the reincarnated D'Artagnan, Ned Thacker, a youth from Kansas whose chivalrous deeds get him into many difficulties.

In the production of this film the Douglas Fairbanks players experienced one of the most strenuous expeditions ever made by a motion picture company in staging a photoplay. The entire Fairbanks producing organization made the trip from the rim of the Grand Canyon of Arizona, down to the Colorado River, a descent of over seven thousand feet and a distance of over thirty-five miles, along narrow winding trails that were barely wide enough to allow the mules carrying the players and supplies to travel. The party required forty mules, who made the trip in twenty-two hours, stopping at Bright Angels Camp on the skirt of the Colorado River, where the company camped out during the time these scenes were being made.

MAE MARSH AT STRAND

At the Strand Theater Mae Marsh, quaint star of the screen, appears in her third Goldwyn picture, "The Cinderella Man," from Oliver Morosco's famous stage success by Edward Childs Carpenter. The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire, Morris Caner, who is anxious to get her married off so he won't have to bother with her. The supporting cast includes: Tom Moore, Alec B. Francis, George Fawcett, Louis R. Grisel, George Farren, Elizabeth Arnaus, Mrs. J. Cogan, Dean Raymond and Harry Scarborough. Victor Moore is seen in his latest comedy, entitled "The Installment Plan." A scenic study of exceptional interest is scenes taken along Vada in Turkey. A chapter of Raymond L. Ditmar's living book of nature, entitled "Nature's Weavers," is also shown. The Strand Topical Review contains the latest news pictures from Rome and abroad. Knud Dalgaard, Danish violin virtuoso, appears on the concert program. Nadine Legot, the talented Russian soprano, sings Proch's "Themes and Variations." The Symphony Orchestra, under the direction of Carl Edouarde, plays excerpts from "Carmen." Oscar Spirescu, who takes charge as conductor of the Strand Symphony Orchestra next Monday, has arranged the following program for the popular afternoon concerts: Overture, "Sakunthala," Goldmark; "Symphony in B Minor" (unfinished), Schubert; "Andante Cantabile" from Quartette, Opus 11, for strings only, Tschaikowsky; "Roumanian Rhapsody in A Major," Georges Enescu.

MISS FARRAR AT RIALTO

Geraldine Farrar, the gifted star of song and screen, is the dominant attraction of this week's program at the Rialto. She appears in her latest Artcraft picture, "The Devil-Stone," which was prepared for the screen by Jeanie Macpherson from a story by Beatrice De Mille and Leighton Osmun. Cecil De Mille who directed Miss Farrar in her characterization of "Joan the Woman," also directed "The Devil-Stone." Wallace Reid again plays opposite Miss Farrar, and there are excellent character portrayals contributed by Tully Marshall and Hobart Bosworth. Mr. Rothapfel has prepared a pretentious musical setting for "The Devil-Stone," which gives it a decidedly distinctive presentation. The Rialto orchestra plays Bizet's "La Patrie" as its overture, with Hugo Riesenfeld conducting. Gladys Rice sings "Sally in Our Alley," James Price sings "The Spirit Flower" by Campbell Tipton and Bela Nyary, cimbalom virtuoso, renders Chaminade's "Air de Ballet." The scenic feature of the week is "Banff National Park, the Playground of Canada." The Animated Magazine presents news and film novelties of all sorts, and the program is completed by a selected comedy.

"THE KITCHEN LADY"

Louise Fazenda, the empress of mirth, again comes into prominence with "The Kitchen Lady," to be released by Paramount, Jan. 13. This is a Paramount-Mack Sennett comedy of the screaming variety. It parodies social customs and paints the woes of the downtrodden servant girl in ludicrous hues. Miss Fazenda is thoroughly at home in this character, for she possesses the burlesque ability to a marked degree, so necessary for the rendition of this sort of type. Besides Miss Fazenda, Slim Summerville, Glen Cavender, Alice Maison and Eva Thatcher appear in the cast. Edward Cline is director and the production was made under Mr. Sennett's supervision.

PHOTOPLAY FEATURES

PARAMOUNT

Love Letters, Dorothy Dalton, Dec. 24.
His Mother's Boy, Charles Ray, Dec. 24.
The Seven Swans, Marguerite Clark, Dec. 31.
Mrs. Dane's Defence, Pauline Frederick, Jan. 7.
Jules of the Strongheart, George Beban, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.

ARTCRAFT

The Devil Stone, Geraldine Farrar, Dec. 17.
A Modern Musketeer, Douglas Fairbanks, Dec. 31.
Rose of the World, Elsie Fergueson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 21.
Sunshine Alley, Mae Marsh, Nov. 4.
Nearly Married, Madge Kennedy, Nov. 18.
The Auction Block, Ruby De Remer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
The Grell Mystery, Earle Williams, Miriam Miles, Nov. 19.
Who Goes There? Harry Morey, Corinne Griffith, Nov. 26.
The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.
The Marriage Speculation, Mildred Manning, Wallace MacDonald, Dec. 10.
In the Balance, Earle Williams, Dec. 17.
When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE

Because of the Women, Belle Bennett, Dec. 16.
The Maternal Spark, Irene Hunt, Dec. 16.
Without Honor, Margery Wilson, Dec. 23.
Until They Get Me, Pauline Stork, Dec. 23.
The Gown of Destiny, Alma Ruebens, Dec. 30.
Easy Money, Chas. Gunn, Dec. 30.
Betty Takes a Hand, Olive Thomas, Jan. 6.
Man Above the Law, Jack Richardson, Jan. 6.

PATHE GOLD ROOSTER

THANHOUSER
The Heart of Ezra Greer, Frederick Warde, Lelia Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, P. Genier, Oct. 14.
France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.
HEPWORTH
Iris, Alma Taylor, Henry Aigley, Stewart Rome, Aug. 26.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.
Sylvia of the Secret Service, Mrs. Castle, Nov. 25.
Vengeance Is Mine, Mrs. Castle, Dec. 16.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Jackson, Carlton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, B. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Millie McConnell.
Zollentein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Little Boy, Ella Hall, Dec. 17.
The Scarlet Car, Franklyn Farnum, Dec. 24.
The Girl by the Roadside, Violet Mersereau, Dec. 31.
My Unmarried Wife, Violet Mersereau, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.

BRADY-WORLD

The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Kitty Gordon, Nov. 26.
The Awakening, Montagu Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Dec. 10.
The Tenth Case, June Elvidge, Dec. 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.

SELZNICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

FOX

The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
A Branded Soul, Gladys Brockwell, Nov. 25.
The Pride of New York, George Walsh, Dec. 9.
Unknown 274, June Caprice, Dec. 16.
The Kingdom of Love, Jewel Carmen, Dec. 23.
Stolen Honor, Virginia Pearson, Dec. 30.
For Liberty, Gladys Brockwell, Jan. 6.
STANDARD
The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Parnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.
ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAlister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Oct. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

A Game of Wits, Gail Kane, Nov. 5.
The Planter, Tyrone Power, Nov. 12.
Snap Judgment, William Russell, Nov. 19.
Please Help Emily, Ann Murdock, Nov. 19.
American Maid, Edna Goodrich, Dec. 3.
Miss Jackie of the Army, Margarita Fischer, Dec. 10.
Putting One Over, Billie Rhodes, Dec. 10.
New York Luck, William Russell, Dec. 17.
Her Sister, Olive Tell, Dec. 24.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stovell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 13.
VAN DYKE
Peg o' the Sea, Jean Sothern, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Outsider, Emmy Wehlen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
The Avenging Trail, Harold Lockwood, Dec. 31.
METRO PICTURE CORP.
The Outsider, Emmy Wehlen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.
Alias Mrs. Jessop, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BURNSTEIN

Shame.

SERIALS

PATHE
The Hidden Hand (3rd), The Island of Dread, Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Dec. 9.
The False Locket (4th), Dec. 16.
The Seven Pearls (12th), Buried Alive, Mollie King, Creighton Hale, Leon Barry, Dec. 2.
(13th) Over the Falls, Dec. 9.
The Lost Express (12th), Daring Death, Helen Holmes Dec. 3.
VITAGRAPH
Vengeance and the Woman, The Oath (1st), William Duncan, Carol Holloway, Dec. 24
Loaded Dice (2nd), Dec. 31.

"SUBMARINE EYE" POPULAR

Herman J. Garfield, who owns the rights to "The Submarine Eye" for the Ohio, Indiana and Kentucky territory, reports that the film is meeting with success wherever he books it. Recently "The Submarine Eye" opened engagements at the Walnut Street Theater, Louisville, and the Colonial Theater, Indianapolis, in the face of one of the severest blizzards that part of the country has ever experienced, but in spite of it business was good.

FIFTH CHAPLIN REISSUE

Charlie Chaplin never worked harder in the making of a comedy than in General Film's current release in the new edition of Chaplin's early successes made by Essanay and, quite naturally, it bears the name of "Work." This is the fifth in the series of Essanay's Chaplin pictures. Exhibitors are finding the new editions of Chaplin pictures one of their best boxoffice bets.

NEW PRODUCTION A SPECIAL FEATURE

Albert E. Smith Will Direct Hedda Nova in Vitagraph Picture

Preparations for the first Greater Vitagraph special, in which Hedda Nova, the beautiful young Russian actress is to be featured, are almost complete, according to an announcement authorized by Albert E. Smith, president of the company. He also declared that he intended to make this one of the most important productions of the new year and that he is going to surround his new star with one of the strongest supporting casts obtainable.

Hedda Nova is known as one of the best dramatic actresses on the screen and President Smith, while he gives no inkling as to the title or theme of the play in which she is to appear, says that it will be one of strength and thoroughly suited to the talents of this highly emotional young actress. Mr. Smith, it is announced, will personally direct Hedda Nova in her first feature.

TO SCREEN "THE SHUTTLE"

Constance Talmadge Will Appear in Mrs. Burnett's Famous Book

Constance Talmadge, Select's young comedienne, who left Los Angeles less than a year ago, comparatively unknown, returned to the Coast this week in a blaze of glory, a star in her own right with seventy foot electric signs on Broadway, and her friends made her arrival in the West the occasion for an enthusiastic demonstration.

Miss Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's widely read novel of the same name. Since her immortal story of "Little Lord Fauntleroy" Mrs. Burnett has written nothing more fascinating than this tale of international love and marriage, and the role of Betty Vanderpool, fearless, straight forward and lovable, is one particularly suited to Miss Talmadge's personality. "The Studio Girl," which she finished just before leaving New York, is now being titled and cut, and upon release will be distributed through Select exchanges.

"THE MARIONETTES"

Clara Kimball Young's Next Picture a Play of Married Life

In "The Marionettes," the third Select Picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom.

"The Marionettes" has been arranged for the screen from Pierre Wolff's brilliant French play of marital life, and deals with the transformation of a dowdy wife, who determines to win her husband's love. From an unattractive frump with personal surroundings as drab as herself, she suddenly blossoms out into a gay Parisian butterfly, and the drab surroundings take on a metamorphosis as complete as her own.

As Fernando, Miss Young is enabled to give free rein to the whimsical humor which marks her comedy work, and her study of the chrysalis-wife is one of the most intoeresting things she has done. "The Marionettes," which was produced by Miss Young, following "Shirley Kaye," was directed by Emile Chautard and will be distributed by Select Pictures Corporation.

Bookings on Taylor Holmes Essanay Perfection Picture, "The Small Town Guy," suggest the popularity of this vehicle for the famous stage star of "His Majesty, Bunker Bean." From East to West his characterization of the "rube" in the big city continues to attract full houses, according to reports.

A Merry Christmas and Happy New Year to All!

FRANK A. KEENEY

WILL SHORTLY PRESENT

The Lady Beautiful of the Screen

CATHERINE CALVERT

In a series of Feature Photoplays by the World's Best Authors

General Offices
PUTNAM BUILDING
1493 Broadway
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RIALTO

"TEMPLE OF THE MOTION PICTURE"

BROADWAY at 42ND ST.

RIVOLI

"TRIUMPH OF THE MOTION PICTURE"

BROADWAY at 49TH ST.

DIRECTION OF S. L ROTHAPFEL

TO ALL OUR FRIENDS

Whose kindly support during the past year has made

The RIALTO

the most popular place of amusement in New York City

AND

On whose continued patronage we shall depend in developing at

The RIVOLI

an entertainment of equally universal popularity

The Management of Both Theatres

EXTENDS

THE HEARTIEST OF HOLIDAY GREETINGS

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSN.

Actors Advised to Comply with Managers' Necessity

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, December 11, 1917. The following members were present: Howard Kyle, presiding; Messrs. Coburn, Cope, Churchill, de Cordoba, Mills, Mitchell, Stevenson, Stewart and Westley.

New members elected: Homer Barton, William E. Clark, Miriam Collins, Rose Morison, Edna R. Munsey, Roger Rice, Harriette Sheldon, Lester Sewell Langdon West, Gesmonda Willanoir.

The collection of two weeks' salary on unfulfilled contracts held by the actors of a certain company, as reported in the December "Equity," carries a lesson to the profession. More than half of the actors were not members of the Association and, therefore, were required to pay their attorney a percentage of the sums recovered. Small as this percentage was, being less than a usual fee, it far exceeded the amount of annual dues. The rest of the company *do belong* to the A. E. A. and for that reason *had nothing to pay.*

Reports have reached us of an emergency in which the leading member of a company playing its first week of a most important engagement, refused to participate in a performance with an understudy and consequently, the audience had to be dismissed, their money refunded, and the theater closed. The Council is always careful not to judge a matter until both sides of it shall have been heard. But as a general proposition it is strongly felt that the professional actor should go to almost any length to comply with the manager's necessity and do his utmost to keep the house open.

Extremities of this particular kind it is not the management alone that is hit but the entire company of actors as well—their period of employment and compensation being directly affected.

The current number of "Equity" is so full that a valued contribution from Paul M. Turner apropos of the actor's obligations under a contract had to be omitted. A dispute is pending which hinged on a verbal agreement much after the fashion of Touchstone's meditation, "If you said so when I said so," etc.

After some weeks of parley the parties concerned happened to let us know that the engagement under discussion rested on an A. E. A. contract which was duly executed last June. The rest is clear. No verbal agreement can be safely expected to supplant an uncanceled contract in writing.

The members now at the front or otherwise rendering war service are so numerous that we think of getting a service flag to display from one of our windows.

Renewed holiday greetings.

By Order of the Council.

DEATH OF H. C. BARNABEE

Boston, (*Special*).—Henry Clay Barnabee, noted comedian and one of the organizers of the "Bostonians," died at his home in Jamaica Plain, Dec. 10, after a long illness. He was eightyfour years old. He was best known to playgoers as the Sheriff of Nottingham in "Robin Hood." His last appearance in New York was in vaudeville.

Barnabee was born at Portsmouth, N. H., Nov. 7, 1833. He was first a dry goods clerk in Portsmouth and later in Boston. He became an amateur actor and for fourteen years sang in concert and lyceum entertainments throughout the country.

His operatic debut was in the early seventies. He joined the Boston Ideals, a company which he later organized into the Bostonians. Mr. Barnabee played the Sheriff of Nottingham nearly nineteen hundred times. He appeared in all the Gilbert and Sullivan operas. He sang only "by ear." He could not tell the note A from G, but when he had once heard a song he could sing it correctly.

Mrs. Barnabee was Clara George, a New Hampshire girl. She always toured with him. She died on Christmas Day, 1909, a few weeks after the couple had celebrated their golden wedding anniversary.

TO PRESENT "TOOT! TOOT!"

"Toot! Toot!" a musical comedy made from Rupert Hughes's farce, "Excuse Me," will be produced for the first time in Wilmington on Christmas Day. Edgar Allan Woolf and Bertram Braley are the authors of the book and lyrics, and Jerome Kern the composer of the score.

APPEARANCE DEFERRED

The appearance of Frances Starr in this city in a new play has been deferred because of the continued success of "Polly With a Past" at the Belasco. Miss Starr will make a brief tour in the Spring and probably will be the opening attraction at the Belasco next Fall.

CHARTERS GRANTED TO NEW COMPANIES

Secretary of State Issues Rights of Incorporation to Nine Motion Picture and Theatrical Enterprises

ALBANY, N. Y. (*Special*).—Secretary of State Francis M. Hugo granted charters the past week to nine newly formed theatrical and motion picture enterprises, having a total capitalization of $509,000.

The list includes the Anchor Theatrical Corporation of New York City, which is formed by the consolidation of the Empress Pictures Corporation and the Anchor Theatrical Company. It has a capital of $300,000 and will conduct a general theatrical and motion picture business. The directors are Marcus Loew, N. M. Schenck and David Bernstein.

The United Photo Play Company, capitalized at $100,000, has been incorporated, also the Junie McCree Company with a capital of $1,000.

The new concerns are as follows:

The Graphic Film Corporation, New York City. To lease, adapt or compose plays, operas and sketches, and operate theaters. Capital, $100,000. Directors: L. E. Greenberg, Ida Gould, and D. H. Gould, 849 Stebbins Avenue, Bronx, N. Y.

Exhibitors Operating Company, New York City. To own and manage theaters and other places of amusement, and to deal in motion pictures and photoplays. Capital, $1,000. Directors: Harry A. Rosenberg, Harry Taffer, and Florence Nordenschld, 19 Cedar Street, New York City.

Federal Feature Exchange, New York City. A general motion picture business, particularly to maintain a film exchange. Capital, $2,000. Directors: Samuel H. Ganz, Abraham J. Halprin, and Lillian Bass, 41 Park Row, New York City.

John Brown International Musical Bureau, New York City. Theatrical and motion pictures. Capital, $1,000. Directors: John Brown, Louis Jersawitz, and Leonora Shier, 1425 Broadway, New York City.

United Photo-play Corporation, New York City. To operate theaters and provide photoplays and other attractions. Capital, $100,000. Directors: Gregory Kiely, Frederick Kandelky, and Chris Schlusing, 261 Burnside Avenue, New York City.

Junie McCree, Inc., New York City. To write and produce dramas, musical plays, vaudeville sketches, also to operate theaters. Capital, $1,000. Directors: Junie McCree, L. M. McCree, and William Coleman, 270 Convent Avenue, New York City.

H. & B. Film Service Corporation, New York City. To conduct a motion picture film exchange. Capital, $2,000. Directors: Samuel Hershkowitz, Annie Hershkowitz, and Joseph Berkowitz, 1081 Teller Avenue, New York City.

The Anchor Theatrical Corporation, formed by the consolidation of the Empress Picture Corporation and Anchor Theatrical Corporation, New York City. To operate theaters and amusement enterprises, and deal in motion pictures and photoplays. Capital, $300,000. Directors: Marcus Loew, N. M. Schenck, and David Bernstein, 1493 Broadway, New York City.

The Brosseau Music Corporation, New York City. Music publishers, and to furnish general entertainers. Capital $2,000. Directors: James A. Lewis, William J. Lewis, and Yvon O. Brosseau, 277 Eleventh Street, Brooklyn, N. Y.

GEORGE W. HERBICK.

BERNHARDT APPEARS AT THE PALACE

Acts Scenes from Her Repertoire—Belle Baker and Cameron Sisters on Interesting Bill

Madame Sarah Bernhardt has elected to make her farewell to American theatergoers as a vaudeville headliner this week at the Palace Theater, where she is presenting the big moments from some of her favorite plays. At the Monday matinee she gave a snatch of "Camille," which was most enthusiastically received, and during the rest of the week she will play scenes from "L'Aiglon," "From the Theater to the Field of Honor," "Hecube," "The Merchant of Venice," "Jeanne d'Arc," "Theodora," and "La Mort de Cleopatra." Madame Bernhardt is supported by an excellent company and the scenic equipment and the costuming are worthy of the great actress. It is said that in the choice of the repertoire she offers this week she has chosen the roles in which she wishes to be remembered.

The American headliner on the Palace program is Belle Baker, who is called by some people the Bernhardt of rag time. She has a new repertory of character songs, written by Blanche Merrill. Miss Baker always tops the bills in which she appears, but in this case she gracefully wrote to the Palace directorate that she would be proud and honored to be on the same bill with Madame Bernhardt however placed.

The Cameron Sisters, who have come far forward of late as a dancing team, bring all their fascinating steps and manners to the Palace. Young, vivacious and lovely they register a distinct hit. William Le Maire and Ed Gallagher offer a jolly military travesty called "The Battle of Whatstheuse." Brendel and Burt, in "Waiting for Her," Lyons and Yosco, the well known musicians, Maria Lo and her models and Gordon and Rica complete a well-balanced program surrounding the Series M., No. 27 Bernhardt Farewell.

"YES OR NO" AT 48TH STREET

"Yes or No," a new drama by Arthur Goodrich, will be presented at the Forty-eighth Street Theater, Friday night, Dec. 21. G. M. Anderson and L. Lawrence Weber make the production. The leading roles, those of three women, are played by Wilette Kershaw, Emilie Polini, and Marjorie Wood. Other players include Eva Francis, Byron Beasley, Malcolm Duncan, Robert Kelly, Frank Wilcox, John Butler, Halbert Brown, Walter Regan, and John Adair, Jr.

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 22

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor			
Belasco	Polly With a Past	Sept. 6	134
Bijou	Odds and Ends of 1917	Nov. 19	42
Booth	The Masquerader	Sept. 4	133
Casino	Oh, Boy!	Feb. 20	357
Century	Miss 1917	Nov. 5	59
Cohan	The King	Nov. 20	41
Cohan and Harris	A Tailor-Made Man	Aug. 27	141
Comedy	Washington Square Players	Oct. 31	65
Cort	Flo-Flo	Dec. 20	4
Criterion	Madame Sand	Nov. 19	41
Eltinge	Business Before Pleasure	Aug. 15	155
48th Street	Yes or No	Dec. 21	3
Gaiety	The Country Cousin	Sept. 3	132
Globe	Jack O' Lantern	Oct. 16	72
Harris	The Naughty Wife	Nov. 17	43
Hippodrome	Cheer Up	Aug. 23	209
Hudson	Pipes of Pan	Nov. 6	56
Knickerbocker	Her Regiment	Nov. 12	41
Liberty	The Grass Widow	Dec. 3	25
Longacre	Leave It to Jane	Aug. 28	141
Lyceum	Tiger Rose	Oct. 3	97
Lyric	Les Miserables (film)	Dec. 3	40
Manhattan	Chu Chin Chow	Oct. 22	75
Maxine Elliott	Eyes of Youth	Aug. 22	147
Morosco	Lombardi, Ltd.	Sept. 24	109
New Amsterdam	The Riviera Girl	Sept. 24	109
Park	Land of Joy	Nov. 1	64
Playhouse	The Heights	Nov. 14	47
Plymouth	Gypsy Trail	Dec. 4	24
Republic	Blind Youth	Dec. 3	25
Shubert	Maytime	Aug. 16	154
39th Street	What's Your Husband Doing?	Nov. 12	42
Winter Garden	Doing Our Bit	Oct. 18	85

TO PLAY IN PARIS

Fifteen American Actors to Give Productions for Our Troops

Fifteen American actors and actresses are to give productions in Paris for American soldiers under Government auspices, according to an announcement made by Mrs. Henry B. Harris. Approval of the plan, she declared, had been given by George Creel and by the Marquis de Polignac, of th French Commission now in this country.

The enterprise will be under the auspices of the Stage Women's War Relief, and it is expected that the players will sail for France about the middle of February. Those connected with the organization will receive a living wage, and it is planned to keep the company intact for the duration of the war.

It is planned, as far as possible, to present the works of American playwrights, preferably comedies. Authors and players who may be interested in this endeavor to present wholesome entertainment for the men in France, and who desire to offer their services, are requested to communicate with Mrs. Henry B. Harris.

NEW MARBURY PLAY

"Girl o' Mine," a Musical Comedy, to Be Presented Out of Town

Elisabeth Marbury, in association with the Shuberts, will present out-of-town for the holiday season a musical comedy, entitled "Girl o' Mine," with book and lyrics by Philip Bartholomae and music by Frank Tours. In the cast will be Marie Nordstrom, Charlotte Wakefield, Edna Wallace Hopper, Dorothy Dickson and others.

TO GIVE PLAYS AT MIDNIGHT

The German spy play, "The Man Who Stayed at Home," which is controlled for the United States by William Moore Patch, of Pittsburgh, will open for an indefinite engagement at the Playhouse, in Chicago, on Christmas Eve, Dec. 24. The first performance there of the piece will be given at 11:15 P. M. Monday evening (Christmas Eve). This is in line with Mr. Patch's decision to do the same thing at the Pitt Theater, in Pittsburgh, when he produces David Belasco's comedy, "Seven Chances," there next Monday evening.

"The Man Who Stayed at Home" has just completed a run of thirty-two weeks at the Copley Theater, in Boston, and twelve weeks at the Pitt Theater, in Pittsburgh.

THREE MORE COMPANIES

Three more "Natural Law" companies will go on tour Jan. 1. One, under the direction of Oliver Eckhardt, will play a route out of Chicago to Emerson, and will then make the "one night stands" from Winnipeg to Vancouver. Another, under the direction of Glenn L. Crawford, will play the Western States, and the third, under the management of W. F. Ketzler, will play the Southwest.

HINT OF A RUMPUS

Seymour Wemyss Smith, member of Authors' League of America, and for several years Mirror correspondent in Hartford, Conn., desires it understood that if Jesse Newcomb Lake represents himself as being in any way connected with Mr. Smith, such is not the case. Zellah Covington, author of "Same Baby," and Rose Wilbur, co-star with Mr. Covington in that play, also desire it known that they are in no way connected with Jesse Newcomb Lake.

"MASQUERADER" FOR AUSTRALIA

Richard Walton Tully has signed a contract with J. and N. Tait, Australian theatrical managers, whereby Guy Bates Post and the present company of "The Masquerader" will sail for Australia in April. The play will be acted in Sydney and Melbourne over the Summer months. The American tour will be resumed next Fall.

VALUABLES STOLEN AT FUNERAL

A bag, containing a sum of money and a valuable antique brooch, was stolen from Katherine Emmet, the actress, while she was attending the funeral services of Walter Hale last week. Detectives are working on the case. Miss Emmet is playing in "The Gypsy Trail" at the Plymouth.

CHICAGO TO SEE "GYPSY TRAIL"

Arthur Hopkins has organized an additional company of "The Gypsy Trail" for presentation in Chicago. The company is now in rehearsal and will open at the Cort Theater, Chicago, on Dec. 24. In the cast will be Otto Kruger, Elsie Mackay, Alan Dinehart, William Riley Hatch, and Enid Grey.

TO PLAY IN "LA CORDETTE"

Henry Bayard will present "La Cordette," a play of the French Revolution, at the Brooklyn Academy of Music on Saturday evening, Dec. 22. Madame Pilar Morin will play the stellar role. Josephin Wehn will appear as the Marquise and others in the cast will be Caroline Greenfield and A. de Seena.

STAGE STARS IN CARNIVAL

A Soldiers' and Sailors' Christmas Carnival will be held at the Grand Central Palace Dec. 22 to 29, under the auspices of the National League for Woman's Service. The carnival will be unusually elaborate. A huge Christmas tree will occupy the center of the main auditorium, around which each night prominent stars from both the speaking stage and the motion picture world will, together with the choirs from the principal New York churches, help to entertain the children. Attractions, all of which will be free, include a merry-go-round, shoe slide, one-ring circus, snow bank, Mother Goose Street, Ferris wheel and a Punch and Judy show.

Elizabeth Marbury has been chosen chairman of the Amusement and Entertainment Committee.

BIRTHS

A son was born to Mr. and Mrs. James Peede on Dec. 12 at their home in this city. Mrs. Peede is known on the stage as Jean Murdock. Mr. Peede is general manager of Richard Walton Tully's productions.

MARRIAGES

GRANT-ADAIR.—Ruth Adair, a dancer in "Miss 1917," was married in the City Hall on Thursday afternoon, Dec. 13, to Emmett Grant, also a dancer in the company. Ruth Adair is the daughter of the late Henry Fincus, who was well known as a theatrical booking agent and manager. Mr. Grant is twenty-four years old, and a native of Ithaca, N. Y., where his father is well known in business. The couple expects in the Spring to leave the Century Theater company and remove to Ithaca, where Mr. Grant will be associated with his father.

HALLIDAY—LANG.—John Halliday, leading man in the Denham Theater Stock Company, Denver, and Eva Lang, leading woman in the same company, were married Dec. 8. Mr. Halliday first married Miss Camille Personi, of New York, an actress. They were divorced in the East on Oct. 9 last. Mr. Halliday and his bride have signed to play leads with the National Film Company beginning in January.

DEATHS

ARTHUR.—Lee Arthur, playwright, died in Los Angeles, Cal., Dec. 10 as the result of injuries in an automobile accident eleven weeks ago. He was 40 years old and a native of Shreveport, La. Mr. Arthur was the author of "The Auctioneer," in which David Warfield appeared. He was also the author of "In Old Tennessee," a stage version of "Huckleberry Finn" and numerous motion picture scenarios.

BLAKE.—Frederick Blake, formerly advertising man for the Gayety and Folly Theaters in Brooklyn, died suddenly Dec. 12 in Pittsburgh from Brights disease. Mr. Blake was born in Brooklyn sixty-six years ago and had been in the employ of the Hyde & Behman Theaters for twenty-five years.

EDGARD.—Louis Edgard, actor, who appeared with Laurette Taylor in "Out There," died Dec. 8 in St. Luke's Hospital, in his thirty-ninth year. His death was due to a nervous breakdown caused by overwork, it was said. Mr. Edgard came to this country five years ago at the instance of Charles Frohman, to play the part of the tramp in "Passers By." Later he played important roles with the Princess Players in one-act plays.

FREEL.—James Barter Freel, a vaudeville actor, known on the stage as Frank O'Neil, and formerly in the service of the Vitagraph Company, died Dec. 8 at his home, 1,839 Eighty-first Street, Brooklyn.

HINES—William E. Hines, of the vaudeville team of Hines and Remington, died Dec 13 in White Plains hospital. Mr. Hines was born in New York about sixty years ago and began a stage career early in life. With Daisy Remington, whom he married, he appeared on the vaudeville stage in several successful headline sketches.

LEE.—Mrs. Franklin Lee Prentice, known on the stage as Frankie Lee, died of appendicitis Dec. 12 at the Misericordia Hospital. She was thirty-seven years old and had appeared in Broadway in a number of musical comedies. She first played with Weber & Fields and later appeared with Mr. Fields in "It Happened in Nordland." "The Midnight Sons" and "The Henpecks." She also was seen for two seasons at the Winter Garden. Her last appearance on the stage was in "The Three Romeos" at the Globe Theater.

LEISER.—Capt. Oscar M. Leiser, Medical Officers' Reserve Corps, and a physician well known in the theatrical profession, died of heart failure Saturday night, Dec. 8, at the Lambs Club, while taking dinner with Laurence Weber and William Elliott.

WASHBURN.—John H. Washburn, seventy years old, who forty years ago was a theatrical manager in this city and who played a prominent part in the early days of "variety," died Dec. 11 in the German Hospital after a long illness. For several years he was with the Essanay Motion Picture Company. He leaves one daughter, Bijou Washburn, an actress.

In Memorium

FERNANDEZ, E. L., MRS.—In affectionate remembrance of the best and kindest of Mothers, who fell asleep December 21, 1909, never forgotten by her loving and sorrowing daughter. BIJOU.

"THE 13TH CHAIR" IN BRONX

"The Thirteenth Chair" kept the audiences at the Bronx Opera House in a keen state of expectancy during the three acts of this mysterious play the week of Dec. 10. Margaret Wycherly's depiction of the medium was well studied and ably sustained. Eileen Vanblene as Helen and Harrison Hunter as Tim Donohue brought distinction to their interpretations.

The government theater taxation means extra work for the man at the box office, but to Maurice Silverstein's credit be it said that he handles the long line at the box office with courtesy and dispatch.

IDA C. MALCOMSON.

"FLO-FLO" AT THE CORT

The engagement of "Art and Opportunity" at the Cort Theater was brought to a close last Saturday night, and a musical comedy entitled "Flo-Flo," the work of Fred de Gresac and Silvio Hein, will be presented there this week. Heading the cast of the new piece will be James B. Carson, Oscar Figman, and Roma June.

HERE AND THERE

Ramislaw Jovanovitsch, an actor, who, under the name of Ernest Love, is appearing in "Chu Chin Chow" at the Manhattan Opera House, was cleared last week by Magistrate Nolan in Jefferson Market court of the charge that he had criticised an audience for applauding "The Star Spangled Banner."

C. Nick Stark, who is playing Father Theodore in "The Story of the Rosary," has received much comment from the press on his distinctive character work in this important role. It is a good reading part and Mr. Stark is well suited for the character. He can be seen in the role next week at the Lexington Theater.

Gail Kane has returned to New York, after an absence of eight months in Santa Barbara, where she fulfilled a contract with the Mutual Film Company.

STRAND IN SPOKANE BURNED

Fire destroyed all except the outside walls of the Strand Theater in Spokane, Wash., Dec. 8. A double explosion in the film rooms blew the iron door off its hinges and sent burning strips of film all over the balcony. The whole interior was ablaze before the alarm sounded. Loss, $50,000; insurance, $30,000. The theater was built in 1901 and for several years housed Klaw and Erlanger road shows. Later it became a stock theater and changed hands several times. It has been operated as a moving picture theater by James McConahey the past few months. Mrs. May Palmerston White was the principal owner.

IN NAT WILLS'S ROLE

Willie Evans, a comedian from the vaudeville stage, is playing the late Nat M. Wills's role of the happy tramp in "Cheer Up" at the Hippodrome. Mr. Wills was asphyxiated by gas from his automobile exhaust in his garage at Woodcliff, N. J., Dec. 9. Mr. Evans had the advantage of having seen Mr. Wills on the stage many times, and his familiarity with the late actor's "business" and methods of singing has enabled him to give a similar performance.

WAR PLAY TO BE GIVEN

George Cram Cook, Susan Glasspell's husband, has written a play around the Pericles and Aspasia legend that is said to treat the present war from a rather daring angle. He also credits the establishment of peace to the activities of the women of the world. The play will be produced at the Neighborhood Playhouse in about a month's time.

TO GIVE EXTRA MATINEES

Extra holiday matinees are to be given of "Chu Chin Chow" at the Manhattan Opera House. The additional performances are announced for Thursday afternoon, Dec. 27; Friday afternoon, Dec. 28, and Monday afternoon, Dec. 31.

ESTATE TO EDNA MAY

The entire estate of Oscar Lewisohn, who died Dec. 3, variously estimated at from $5,000,000 to $6,000,000, goes in trust to his widow, Edna May Lewisohn, former stage star, except minor bequests. His will was filed for probate Dec. 11. The widow gets $125,000 outright.

Cecil Fletcher, leading man for Elsie Ferguson in the film version of "The Song of Songs," has been engaged to play the leading juvenile lead in "General Post."

NEW YORK THEATERS

Knickerbocker B'way and 38th Street. Evgs., 8.30. Matinees Wednesday and Saturday at 2.30.
DONALD BRIAN
In the Musical Comedy Success
"HER REGIMENT"
By William LeBaron and Victor Herbert

LYCEUM 45th St. and Broadway. Evgs. at 8.30. Matinees Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. COHAN THEATRE, 43d Street and B'way. Evgs. at 8:20. Mats. Wed. and Sat at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

Criterion B'way and 44th St. Jas. K. Hackett, Lessee and Manager. Evenings, 8.30. Matinees, Wednesday and Saturday, 2.30.
MRS. FISKE
In a New Play
MADAME SAND
"An evening of pure delight."—Evening Mail.

REPUBLIC West 42nd St. Evgs. 8.30. Matinees, Wed. and Sat. at 2.30.
LOU TELLEGEN
IN
"BLIND YOUTH"
A new play in 3 acts
By WILLARD MACK and LOU TELLEGEN
Monday, Dec. 24, Moves to the 39th St. Theatre.

Hudson West 44th St. Evenings at 8.30. Matinees, Wednesday and Saturday at 2.30.
The Pipes of Pan
By Edward Childs Carpenter, author of "The Cinderella Man."
With NORMAN TREVOR and JANET BEECHER

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GAIETY Broadway and 46th Street. Evgs 8:30. Mats. Wednesday and Saturday, 2:30.
Alexandra Carlisle
IN
"The Country Cousin"
THE TARKINGTON-STREET COMEDY

NEW YORK THEATERS

Playhouse W. 48th St. Phone 2628 Bryant. Evgs., 8.30. Mats. Wed. & Sat., 2.30
LAST WEEK
GRACE GEORGE
and her Playhouse Company in
"L'ELEVATION"
(THE HEIGHTS)
By HENRY BERNSTEIN
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MARGARET ANGLIN

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Annual Fall Production
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George V. Hobart's Farce.
HALE HAMILTON—Splendid Cast.
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SMARTEST OF MUSICAL COMEDY
OH, BOY
From PRINCESS THEATRE

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By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Wed. & Sat., 2.15.
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"None can afford to miss it—all can afford to go"
"CHEER UP!"
Management CHARLES DILLINGHAM
Greatest Success Ever Known.
AT THE HIPPODROME
Matinee Every Day
Staged by E. H. Sothern.
Seats 6 Weeks Ahead

NEWS OF STOCK PLAYS AND PLAYERS

THIS IS THE RECORD IN STOCK

Charles K. Champlin's Company the Leader in Popular Price Traveling Organizations—Nineteen Years on the Road

The Charles K. Champlin Stock company, the big leader of the popular-price traveling organization, is now in its nineteenth consecutive year. The merit and high standard of this organization is conceded by every house manager in the country. Each season Mr. Champlin, the acting manager, presents one of the successful metropolitan successes. His company plays all-week stands, starting in August and running up to the middle of June. Recently a member of the Mirror staff was in Oneonta, N. Y., where this company was playing. At the box office he was told there wasn't a vacant seat in the house, that the orchestra pit was filled with extra chairs and that the limit allowed for standing room was exhausted. He then went to Mr. Champlin's dressing-room and, after the usual greetings, asked:

"What is the secret of your success?"

Champlin replied: "I'll fix you a chair in the first entrance and you can see for yourself." The Eternal Magdalene" was the play being presented. The performance throughout was amazing; it was a perfectly detailed rendition. There was no old-style strutting or posing; no conventional reading of lines just to get a hand, but an artistic performance by an exceptionally clever company that would be a credit to most any of the New York city productions. The settings were elaborate; brass chandeliers with heavy chains, beautiful plush draperies, Japanese rugs and a massive carpet of old rose. The ladies wore several changes of stunning gowns and the men were perfectly groomed. There was no incidental music. A big gong was sounded three times to take the curtain up on each act, as the lights were diminished in the front of the house, giving the play a Belasco atmosphere. Just before the last act Mr. Champlin went before the curtain to announce the plays for the balance of the week. He was greeted with a big round of applause. He seemed to have the confidence of the entire audience as he spoke of the merit of each play to be presented. His genial manner, personality, convincing announcements and methods of living up to what he advertises have won for him the title of "The Man Who Wins Them All." Champlin is also a versatile leading man. He has creditably portrayed Ramond Fioriot, the boy in "Madam X" and the next night did Uncle Josh in "The Old Homestead" in a Denman Thompson way. His rendition of the dapper Stephen Denby in "Under Cover" was a clever bit of work, while his characterization of the Fool in "A Fool There Was" is a close rival to Hilliard's. His repertory of plays this season includes "The Silent Witness," "The Other Wife," "The Man Who Saved Home," "The Under Dog," "The Eternal Magdalene," "A Pair of Queens," "Elevating a Husband," "For the Woman He Loved" and "The Burden."

The front cover of this issue of the MIRROR carries a picture of Mr. Champlin, while the inside cover shows the members of the company.

In addition to the stock company mentioned, Mr. Champlin is the owner of the Champlin Comedy company, which is now in its third year. This company is under the personal management of H. M. Addison, who has handled the show since its start. The plays presented by this company are "The Tidal Wave," "Some Baby," "The Regeneration," "Damaged Goods," "Which One Shall I Marry?" "The Power of the Press," "Three Weeks" and "The Price Women Pay."

"FIFTY MILES FROM BOSTON"

ELMIRA, N. Y. (*Special*).—The Mae Desmond Players made a little journey into the field of musical comedy Dec. 10-15, offering "Fifty Miles from Boston," at the Mozart, to large business. Director A. Gordon Reid worked wonders, offering a production that was a surprise from start to finish. Chorus work was splendid, the singing delightful and John Williams painted some special scenery that was quite the best shown at the Mozart in some time. Mae Desmond was a captivating Sadie Woodis and played the attractive role in a manner that left nothing to be desired; Frank Fielder made a happy Joe Wescott; Dudley Clements was a fine looking Harrigan and did splendid work; John J. Farrell was a good Mr. Wescott and James Dillon a thoroughly adequate Dave Harrigan; Millie Freeman, as Mrs. Tilford, was a favorite from the start and pleased greatly; Bijou Washburn made an excellent Aunt Kate; Sumner Nichols was good as Mosely; Harry La Cour did well as Jed Woodis; Olga Gray acquitted herself well as Mrs. Wescott; Louis Lovitch, Bernice Callahan and A. Gordon Reid were seen to advantage in smaller parts. "Her Unborn Child," Dec. 17-22. J. MAXWELL BEERS.

"VERY GOOD, EDDIE," IN FT. DODGE

FT. DODGE, IA. (*Special*).—The Marbury-Comstock Co. presented "Very Good Eddie" with Allen Kears as Eddie Kettle and an excellent supporting company Dec. 4 to good business, pleased audience. Friday, Dec. 7, the Princess and the Magic both gave special matinee's for the benefit of the Red Cross. The services of the Vaudeville people at the Princess and the members of the Gordinier Stock at the Magic were given gratis. A neat little sum was netted.

The Y. W. C. A. put on at the Princess, "Fi Fi," Dec. 16. The cast is all local talent. The play will be repeated Dec. 17.

LILLIAN M. RANKIN.

"PLAYTHINGS" IN NEWARK

NEWARK, N. J. (*Special*).—"Playthings," a drama in three acts written by Sidney Toler, was presented by the Orpheum Players at the Orpheum theatre, week Dec. 10, and fairly pleased medium sized houses. The theme of the play is very old in form and has been worked so often in plays of old that it failed to make a favorable impression and is far below the standard of any play so far produced by this intelligent and competent company of artists. The construction of the play is very weak and contains many dull and uninteresting moments and this splendid company was greatly handicapped by the poor material contained in the play. Elsie Esmond, who's work is always of a high standard, appeared as Marjorie North and made the most of an uninteresting role; Miss Bella Cairns, the clever ingenue, did justice to the part of Gwendoline Hayward; John A. Lorenz worked extremely hard in the character of John Hayward, and as usual gave a finished performance; Mr. Lorenz is possessed of such a strong personality and magnetism that he never fails to win the approval and good will of any audience. No leading man that has ever appeared in stock in this city has made such a deep impression upon the public as this versatile artist who's work is always a pleasure to view; Morris Burr gave a very pleasing presentation of the character of Dan Carter, and his work in the final act was most satisfactory. Others who appeared were Carolyn Friend, who recently closed with the Academy Stock company at Jersey City; John Dilson, Fred James, and Patrick Barrett. John Lorenz and Elsie Esmond will appear in a big revival of "Madam X," Dec. 17.

C. A. BITTIGHOFER.

"MOTHER" IN SALT LAKE CITY

SALT LAKE CITY, UTAH (*Special*).—"The Wilkes Players presented, week Dec. 2, "Mother." Claire Sinclair gave an excellent performance of the title role; too much cannot be said of her performance. She fairly lived the role; Ralph Cloninger and Ancyn T. McNulty appeared as the two sons; Mr. Cloninger as the elder son, did as good a piece of work at the finish of the third act as has ever been seen in this city; Mr. McNulty, as the younger son, was very good; Frederick Moore played Mr. Chase in a manner befitting this excellent actor; Cornelia Glass and Mae Thorne as the daughters, were both very good and were a credit to the performance; little Fredica Moore and Winnie Mauro, as the twins, were very clever, both getting the best out of their parts; Ernest Van Pelt did a very good bit of work as Lake. The balance of the cast included Ethel Tucker and Marguerite D'Ardenne.

Week Dec. 9, "The Blindness of Virtue" played to excellent business. Nana Bryant as the girl, gave a truly remarkable performance, one that will long be remembered; Cliff Thompson, as "Archie," was a close second, his third act scene was great; Frederick Moore, as the father, was mighty good; Claire Sinclaire, as the mother, was as she always is, very, very clever; Frank Bonner made the most of the part of the gardener, and as ably assisted by Ethel Tucker; Cornelia Glass and Mae Thorn were both excellent in the little they had to do. Director Blyden gave both plays his usual good production and Stage Manager Jensen assisted him excellently. Week Dec. 14, "Rich Man, Poor Man."

MCNULTY.

"MAN SHE LOVED" AT SOMERVILLE

SOMERVILLE, MASS. (*Special*).—(Clyde E. McArdle, manager). "For the Man She Loved," the title of which suggests "Deadwood Dick's Last Shot," and plays of that sort, the offering by the popular Somerville Theater Players, week 10-17. It was one of the surprises of the season, for instead of the wild and wooly it is just the opposite. Adelyn Bushnell, as Mary Ballard, displayed a true conception of the character she portrayed and was a genuine delight, while Arthur Howard, as the chap for whom all this sacrifice is about, carried himself in a creditable manner and gave a capable performance; Brand Evans as Harris, the "villun," looked and acted in true "villun" style; Grace Fox supplied most of the comedy and it was a-plenty; Miss Fox endears herself more strongly in the hearts of Somerville theater patrons each time she portrays an Irish-woman; John Gordon and Ruth Fielding, the two youthful lovers, pleased, while Rose Gordon as Blonde Mabel, supplied the necessary punch to the 31st act; John M. Kline, as Chief Healey, as usual, got every last bit out of the part, and Arthur Ritchie aside from arranging a painstaking production, played Thompson, to the delight of all. Current week, "The Common Law."

STEADY.

"PLAYTHINGS" IN NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Hopkins Players gave a most creditable performance of "Playthings," a new play by Sidney Toler. Jane Morgan as Marjorie gave a splendid rendition of a rather difficult part. Alfred Swenson as John Hayward proved an excellent opposite for her. Frank Thomas did an exquisite bit in the third act. Louise Farnum and Russell Fillmore as a husband and wife of the type of Jimmy and Fanny in "Bought and Paid For" got all there was to be had out of their respective parts. DeForrest Dawley as Ironsmith, programed as a waster, played it with a vengeance. Faith Avery as Gwendoline did some very good work and made the best of her many opportunities. Arthur Griffin as Inspector Jones was a good policeman. Jerry Broderick completed the cast. The performance on a whole was particularly smooth and the scenery very good.

Between the acts Mr. Griffin gave a short talk on the necessity of the Christmas Stamps. He spoke very well and will no doubt greatly enlarge the sale which is being carried on in the theater lobby.

HELLEN MARY.

ED WILLIAMS' NO. 3 COMPANY

After placing Kokomo, Ind., definitely upon the theatrical map from sheer force of "pep" and honest endeavor, Ed. Williams has organized a No. 3 company opening New Year's day. The middle west is ripe for stock, and business in Kokomo is still booming in its eighteenth week. Current bills, "45 Minutes from Broadway" and "It Pays to Advertise." Tiny Leone petite and charming, heads the No. 1 company.

PAULINE MACLEAN

A young leading lady of unusual promise, now in her twenty-third week with her own company at the Samuels Opera House, Jamestown, N. Y., under the direction of Edward Clarke Lilley.

STOCK HITS IN SALEM

SALEM, MASS. (*Special*).—Manager Katys presented Florence Hill and the Empire Players in "The Daughter of Mother Machree," week Dec. 10. This is Miss Hill's first opportunity as leading woman in Salem and she made a fine hit. She is immensely popular with Empire patrons and the week has been a distinct triumph for her. The part of Sally O'Brien fit Miss Hill as though made to order and her work was excellent. Julian Noa was quite acceptable as Will Horner, the audience being greatly pleased by his character. Joseph Thayer as the irascible Earl of Belmore, added yet another to his long list of finely played parts. John Mack as Dan was excellent and Elmer Thompson knows only too well how to present the Cecil Man's type of Englishman. Priscilla Knowles had a strong emotional part as Sally's mother, which she handled with skill and discrimination. David Baker was excellent as Merritt Tufkin and Loretta King and Flora Frost were especially good in their respective roles. Week, 17, "St. Elmo" with Jane Salisbury once more as leading woman.

DOROTHY BENNETT.

AT THE TOOTLE IN ST. JOE

ST. JOSEPH, MO. (*Special*).—Tootle Theater: In "Bought and Paid For," as produced by the Dubinsky Bros. Stock company, Dec. 2-8, the patrons received one of the biggest surprises of the season in the masterly acting of Victor F. Gilliard as Robert Stafford. He acted and looked every inch the money king around whom the plot was built. Eva Craig playing opposite Mr. Gilliard, was delightful and helped to the great success of the scenes between the two. Barney Dubinsky as James Gilley also had one of the best parts he has done, and all this, with unusually fine stage settings, made this presentation a delightful treat.

Dec. 9-15, the company scored another great success with "Potash and Perlmutter" as their play. In this Maurice Dubinsky made a great hit as Abe Potash, with Ed Dubinsky a close second in the part of Mawruss Perlmutter. Eva Craig as Ruth Goldman and Dick Elliott both deserve special mention. "Never Say Die," Dec. 16-22.

JOHN A. DUNCAN, JR.

"RICH MAN, POOR MAN," SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players appeared in an excellent presentation of "Rich Man, Poor Man," Dec. 2-8, which drew houses averaging good business. The popularity of the company was attested by the applause which greeted the different members of the cast as they appeared. Grace Huff and Ivan Miller in the leads sustained their roles with skill and effect. Ruth Renick and Jane Darwell were both clever in their delineations. In the cast were such favorites as Fanchon Everhart, George Rand, Henry Hall, George Barnes, and others who contributed to the success of the performances. "The Third Degree," Dec. 9-15.

BENJAMIN F. MESSERVEY.

NORTHAMPTON PLAYERS

MUNICIPAL THEATRE
Northampton, Mass.

MELVILLE BURKE
Managing Director

BROOKLYN'S SOCIETY PLAYWRIGHT

Mrs. Christian Hemmick, of Washington, D. C., Is the Author of "When a Woman Loves," Produced This Week

BROOKLYN, N. Y. (*Special*).—"One Day," the thrilling four-act sequel to "Three Weeks," was the attraction at the Grand Opera House week of Dec. 10. Cecil Spooner as Opal Ledeux and Rowden Hall as the Prince of Sardalia left nothing to be desired in their portrayal of these leading roles. The supporting company deserves warm commendation.

An interesting cat has just jumped out of the bag. Monday evening, Dec. 17, the Cecil Spooner Stock company, at the Grand Opera House, in Brooklyn, produced a new play by a hitherto unknown author, called "When a Woman Loves." This author is known as Mrs. Christian Hemmick, of Washington, D. C., author, playwright, painter, society leader and one of America's wealthiest women. It seems that a number of big New York managers have long been interested in Mrs. Hemmick's play, and a group of them persuaded her to allow it to be tried out for one week in Brooklyn, so that they could inspect it first hand. Arrangements were accordingly made with Mr. Blainey, owner of the Grand Opera House. The Cecil Spooner Stock company, which makes its headquarters there, has been augmented by a number of other well known players. Among the prominent players who will be seen in Mrs. Hemmick's drama is Isetta Jewel, who has not been seen on the American stage for a number of years. Miss Jewel will have the principal role. Mrs. Hemmick refused to be interviewed, stating that she would say nothing about the play until after its production Monday night. She did remark, however, that the title, "When a Woman Loves," was only a temporary one and that, should the play be done in New York, which was most likely, a new name would be chosen.

Mrs. Hemmick is the owner of Studio House in Washington, D. C., one of the show places of the national capital, which is located on Sheridan Circle. Studio House contains priceless art treasures and tapestries, and is said to be the most artistic private home in America.

One of the greatest distinctions ever conferred upon Mrs. Hemmick occurred last June, in Washington, when the United States Government chose her to open its first outdoor theater—the National Sylvan Theater, in Monumental Grounds, Washington, D. C. The performance was attended by everybody in Washington from diplomats and statesmen down to the poorest people. Mrs. Hemmick is also one of the largest stockholders in the Pitt Theater, Pittsburgh, which is under the direction of William Moore Patch, of New York and Pittsburgh.

The Cecil Spooner Stock company at the Grand Opera House in Brooklyn, N. Y., continues to do a capacity business and holds the unique distinction of having produced four brand new plays so far this season, with two more new ones in preparation for production between now and New Year's week. The plays already successfully launched are: "My Irish Cinderella," "The Girl Who Came Back," "A Wife for a Day," and "How to Hold a Husband." New Year's week, "The Unkissed Bride," a new farce by Charles E. Blaney, will be given. Two of these plays will be seen on Broadway some time in January. Aside from the new plays, this excellent company has played such bills as "The Heart of Wetona," "Little Peggy O'More," "On Trial," "It Pays to Advertise," "The Cinderella Man," and "Sinners."

Fifth Avenue's Bills

For week Dec. 10, Manager Newburger presented "He Fell in Love with His Wife" to the patrons of the Fifth Avenue Theater. This clever dramatization of one of the best Roe novels, with it sintensely human story, proved its popularity with the large audiences. The acting of Mr. McWatters and Miss Melvin was superb, and the effective work of the brilliant supporting company assured success from the start.

JOSEPH R. GARLAND.

ALICE BENTLEY ARTHUR VINTON

STARS with THE PLAYERS

Auditorium, Lynn Stock Season—1917-18

Still Doing Nicely, Thank You

ED. WILLIAMS STOCK CO.

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DON'T IT BEAT H—L HOW BUSINESS KEEPS UP

WANTED People in all Lines for My Third Company. Everyone must have Wardrobe, Ability, and a Good Study. Year's Work

A MERRY CHRISTMAS and A HAPPY NEW YEAR } From ED. WILLIAMS

SUCCESS TO THE SUCCESSFUL ONE

MALDEN ON THE BAY STATE MAP

Temple Stock, Under the Direction of Edwin Vail, Has Dramatic Strength and Puts Over Pretentious Plays—Some of the Casts

MALDEN, MASS. (*Special*).—Edwin Vail is enjoying particular success as director of the Temple Stock at the Auditorium theater, this season. Mr. Vail, who is one of the youngest directors in the profession, has been declared the most artistic as well as practicable producer of stock performances ever employed in Malden, both by public and press. Notable among his elaborate stagings have been "Common Clay," "It Pays to Advertise," "Cinderella Man," "The Man Who Stayed at Home," "Under Southern Skies," "The Girl in the Taxi," and "Which One Shall I Marry?" Mr. Vail, who up until four years ago was a popular leading man has directed for Normal Hackett, and the Jake Wells interests in the South. He has been associated in like capacity with the Gaumont Picture Company.

The Temple Stock is enjoying an especially good season, in spite of conditions prevalent all over the country. Malden is noted as one of the best stock towns in the East, the season running from September until July for the past five years. Realizing that a strong organization was especially necessary this season, Nathan Appel has finally organized a stock of unusual dramatic strength and versatility. Hazele Burgess and Robert Brister are the two leads. Mark Kent, one of the best character men in stock circles; Stanley James, Roy Phillips, Smythe Wallace, Albert Bushee, Vessie Farrell, Georgia Lee Hall, and Ada Dalton, complete the company. Edwin Vail is director, with Albert Bushee as his assistant. Miss Burgess succeeded Beth Merrill as leading woman three weeks ago, opening in "Under Southern Skies" and scoring a fine success. Her performance of Mignon in "The Girl in the Taxi," last week, cemented perfectly her bid for popularity. Miss Burgess and partner introduced some ballroom dancing into act two, that, along with her song number, and her former proven skill as an actress, seem to have offered the Malden public exactly what it wanted in the way of a leading woman. Miss Burgess's versatility makes her especially valuable. Robert Brister is also a great favorite with the public.

The bill for Christmas week presents the company in "The Man from Mexico," with "The Spoilers" to follow.

Celebrate Tenth Anniversary

Edwin Vail, director of the Temple Stock, and wife, Grace Wynden-Vail, formerly publicity manager of Southern Paramount and Artcraft Pictures Companies, celebrated their tenth wedding anniversary Nov. 16, by a dinner at the Hotel Sommerset, Malden, Mass. Members of the company at the Auditorium Theater were their guests, including Mr. and Mrs. Stanley James, Hazele Burgess, Ada Dalton, Mark Kent, Robert Brister, Thomas Holden, Frank Vernoy, and Albert Bushee. Messages of good wishes were received from Carl Pierce and C. E. Tandy, of Paramount and Artcraft Corporations; S. A. Lynch, president of Triangle; Nathan Appel, and Mr. and Mrs. Richard Himmelein, of Portland, Me. Mr. and Mrs. Vail were married ten years ago at Waukegan, Ill., the bride creating somewhat of a flurry among her home and college set by eloping from Madison, Wis., where she was a student in the university to marry Mr. Vail, then a leading man with the Himmelein stock. Mrs. Vail expects to return to her publicity work after Jan. 1, where she has enjoyed flattering success as a writer.

Mark Kent, scoring strong with Auditorium audiences at Malden, Mass., is getting a week's rest during the company's performance of "The Little Girl That God Forgot." Mr. Kent's wide popularity during his seasons with the Castle Square Company in Boston, is receiving recognition in Malden, where many of his admirers come from Boston and surrounding towns to see him.

Ada Dalton has endeared herself to Malden, Mass., audiences through her splendid work in character-roles, with the Temple stock at the Auditorium. Miss Dalton is one of the youngest character-women in stock, which makes her specially valuable in her ability to both look and play a variety of roles.

Roy Phillips received a veritable ovation upon his return to the Temple stock in Malden, Mass., last week, as juvenile man. Mr. Phillips opened in the part of Bertie in "The Girl in the Taxi," the former A. H. Woods production.

"A PAIR OF QUEENS"

Plays by the Stock People at Union Hill and Hoboken

UNION HILL, N. J. (*Special*).—"A Pair of Queens," as played by the clever and versatile Keith Players received a rousing reception week of Dec. 10, to excellent business throughout the week and once again scored a tremendous success. The piece abounds in whimsical situations, breezy dialogue and rapid action. The players did not fail to take full opportunity of the many advantages for comedy situations this splendid farce offers and kept the audience in a state of constant laughter and good humor. The performance in general reflected great credit on Stage Director Edwin H. Curtis and those who took part in it. Dorothy Shoemaker, the leading woman of the company who is without doubt the cleverest and most versatile leading lady that has ever appeared in this city, won many new friends by her intelligent interpretation of the role of Polly Webb. Jack Roseleigh was very humorous as Peter Cranby, the quiet business man who gets mixed up with cabaret dancers, forgers and the police. Stuart Wilson, who played the part of John Shelby, was immense. During the two weeks of his stay here he has made a host of friends by his artistic performances and pleasing personality. His comedy work is excellent and his portrayal of the part could not have been bettered. Clever Jessie Pringle as the queer servant with a bad memory was seen at her best and was deserving of the large amount of applause she received. Aldrich Bowker as Joe Doak, a detective, gave a good account of himself. Joe Lawrence as Steve Haines, gave an intelligent interpretation. The remaining members of the cast gave excellent support. "Rich Man, Poor Man," week Dec. 17, with "Little Women" as the attraction for Christmas week.

Strand Players Attraction

HOBOKEN, N. J. (*Special*).—"A Pair of Sixes" was the attraction presented by The Strand Players, at The Strand, week Dec. 10, to a large and very appreciative audience. This clever play had a long run in New York and is proving a strong drawing card at this popular stock theater. All who attended seemed to have enjoyed the show immensely and much laughter prevailed. Each and every member of the cast did satisfactory work and gave a good account of themselves. Stage Director Ivan Christy staged the piece with accuracy and care, and the scenery was very attractive. Howard Chase, the leading man of the organization, demonstrated his ability in comedy work and at all times was very amusing and pleasing. Gladys Malvourn, who has more than made good since she joined the company acted with her usual charm and intelligence and greatly pleased her many admirers. Jeanette Fisher, the charming little ingenue gave a very pleasing and lovable performance and has made such a tremendous success, specially in comedy work, that the manager has decided to feature her Christmas week as "Peck's Bad Boy," in a grand revival of this old master-piece. "Fine Feathers," week Dec. 17.

C. A. BITTICHOFER.

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"Playthings," the Century Play Company's wonder box-office, will shortly be produced in the following stock companies: Brockton, Lawrence, Haverhill and Lowell, Mass., and New Haven, Conn. This play will surely create a new record in releases before the Spring season comes in.

The Century Play Company have just acquired the rights to a new play, by Joseph Noel, author of "The Pawn," "The Marriage Knot," etc. It will receive its premier performance at the Lyric, Bridgeport, Conn., by the Poll Players week Dec. 28.

(*Continued on page 48*)

REPORTS FROM MIRROR CORRESPONDENTS

BUSINESS CONTINUES AS USUAL

Chicago Managers Make No Complaints, but a Slight Slump Is Feared During the Holiday Season

CHICAGO (*Special Correspondence*).—Although we hear unfavorable reports as to theatrical business conditions, especially in New York and vicinity, as yet no announcements have been made in Chicago as to the closing of any important houses. There are no "For Sale" signs on the downtown picture houses so far as I can discover in making the rounds in the "loop" district. No reductions have been made in prices—in fact prices of admission to the regular theaters, vaudeville houses, and moving picture houses, seem to hold up remarkably well. Of course, with the approach of the holiday season, there is bound to be some let up in the business of amusement places, and all our managers expect it. After the holidays no one can predict with any certainty what the conditions will be here. There is only one change of importance to report this week.

Here Comes the Bride" left the Colonial Saturday night and Oliver Morosco's New York comedy, "The Brat," by Maude Fulton, will be the attraction for awhile. Miss Fulton is appearing in the leading role of her own play. Others in the company are: Edmund Lowe, Percival T. Moore, Helen Stewart, Gertrude Maitland, Ruth Holt Boucicault, John Findlay, Mark Kingdon and Bessie Andra. Nearly all of these players are well known to theatergoers in Chicago.

The Boston English Opera Co., playing at the Strand, will offer "Pirates of Penzance" this week. The fact that grand opera is being presented at the Auditorium does not seem to have any dire effect on the business, for business is certainly good at the Strand. The "Sold Out" sign I notice is frequently displayed. Popular operas are being repeated by special request.

Hold over attractions are:

Blackstone: George Arliss in "Hamilton," last week.

Princess: "The Man Who Came Back," with Mary Nash; about the best success of any play in town.

Cohan's Grand: "Why Marry?" Last week; play will then go East.

Studebaker: "Love o' Mike," with George Hassell.

Illinois: "Have a Heart," last week.

Power's: Ruth Chatterton in "Come Out of the Kitchen."

La Salle: "Oh Boy!" Eighteenth week.

Cort: "Johnny Get Your Gun," with Louis Bennison; moderate success.

Olympic: Last week of Blanche Ring in "What Next?"

Playhouse: "Seventeen" departed for other fields Saturday night; no announcement for the future. The play goes East.

Majestic: Second edition of The Four Mortons (Sam, Kitty, Martha and Joe) in "Then and Now" head the big bill at Manager Fred C. Eberts' popular vaudeville house. Adelaide and Hughes, dancers, headed the Majestic bill last week.

Palace: Eddie Leonard & Company, in "The Minstrel's Return," headlined here all last week. "Six Little Wives," occupied the same position at McVicker's.

Columbia: Lon Haskell and Broadway Frolics here for the week.

Star and Garter: Merry Bounders.

Round About Notes

"Mutt and Jeff Divorced," at the National last week (Gus Hill's company), was well received. Earl Reading, Jerry Sullivan, Al Raycob, Fred Roberts, George Ralston, Jr., Miss Augusta Lang, Miss Helen Byron, Ethe Pearson, James Hamilton, Willie Woodring, Harry Hildebrand, Teresia Span, George R. Ralston and a bevy of fairly passably looking chorus girls well costumed make up the company.

"Louise" is the offering of the Chicago Grand Opera Co. at the Auditorium; Vix, Dalmores, Dufranne, Berat in the cast. The first performance of "Azora" with Fitzin, Lamont, Van Gordon Middleton, Goddard, Preisch, Tuesday night. The highbrows are turning out in goodly numbers to grand opera.

On account of "Love o' Mike" company being delayed at Buffalo by the storm last Sunday, they did not open at the Studebaker until Tuesday night. It seemed to make a good impression in Chicago, but the critics did not seem very enthusiastic over Miss Marbury's musical comedy. The Studebaker will be open every Sunday night during the engagement of "Love o' Mike."

Miss Maude Adams comes to the Blackstone in Barrie's "A Kiss for Cinderella."

Jane Cowl in "Daybreak" is due to arrive at the Grand Christmas eve. Kolb and Dill will also reach Chicago Sunday night, in "The High Cost of Loving."

The Apollo Club will sing "Handel's Messiah" at Orchestra Hall Friday evening, Dec. 28, and Sunday afternoon, Dec. 30. The soloists, Lucille Stevenson, soprano; Frederica G. Downing, contralto; M. J. Brines, tenor; Herbert Gould, bass, and Ethel G. Benedict, soprano; Ruth Simmons, contralto; Grant Kimball, tenor, and W. G. Beard, bass, have been selected in each case with a view to having the singer most suited to the part. The club is about the oldest musical organization in Chicago and has 250 voices.

Chicago will not get to see "Cleopatra," for it seems to have been ostracized by the censor board. Representatives of the Fox Film company have declined to bring back the photoplay for the cenor to make additional cuts, so the film will not have a permit—at least until the representatives resubmit it for censoring.

Nat Wills, who was asphyxiated in his garage Sunday, Dec. 9, had frequently appeared in Chicago, his last apearance being in vaudeville at the Majestic.

W. A. ATKINS.

HOLIDAYS ON THE POTOMAC

Margaret Anglin in "Billeted" Shows How Some English Women Misunderstand Their War Duties

WASHINGTON, D. C. (*Special*).—Commencing Tuesday night for four performances, Margaret Anglin presents a military play by F. Tennyson Jesse and Hill Harwood entitled, "Billeted," in the story of which the authors give a humorous treatment to the manner in which some of the women in England misunderstand their duty in looking after the comfort of the soldiers who are quartered on them through military exigencies. The arrival of two officers at the Manor House in the small village of Petworthy, where they find themselves under the roof of a hostess whose extravagance in looking after their welfare almost ruins her credit with the trades people, leads to a series of amusing misunderstandings. The differences between the two principal characters are finally adjusted in a love scene which has been treated in a distinctly original way. Miss Anglin's associate players include Edward Emery, Langden Bruce, Phyllis Birkett, Sally Williams, Margaret Hoffman, Roland Rushton, and Howard Lindsay. Finishing the week with three performances, Dec. 21, 22. Harry Lauder and his vaudeville company will appear.

Ethel Barrymore is the recipient of a most cordial welcome at the National Theater this week after an absence from the local boards of two years, when this distinguished actress makes her reappearance in "Camille," presenting a supremely excellent and talented portraiture of the title role, scoring a pronounced artistic success with a fashionably large and enthusiastic audience. The star has a most brilliant support in Conway Tearle, Arthur Lewis, Wallace Erskine, Leonard Mudie, Walter Ringham, Maxwell Ryder, Charles F. Coghlan, Rose Coghlan, Mary Hampton, Edith Campbell Walker, Mary Worth, Shirley Aubert, Noel Haddon and Edith Wyckoff. "Fair and Warmer" follows.

"Buster Brown" and his dog Tige with a host of pretty and clever associates is the current week's strong drawing attraction at Poli's Theater. The diminutive comedian Master Gabriel appears in the title role with George Ali in the skit and pranks of Tige, Buster's dog.

The present week's bill at B. F. Keith's is led by William R. Friedlander's musical comedy, "The Naughty Princess," with Esther Jarrett, Donald Dunn, Earle S. Dewey, and Mable "Billie" Rogers. Others are Vinsia Maslova, the prima ballerina, and a company of notable dancers; the Japanese prima donna, Horuki Anuki; Wilfred Clarke and Grace Meinken and company, in "His Reel Trouble"; Kenney and Hollis, in "Freshy's Initiation"; Janet Adair and Miss Alephi, and McMahon.

Madame Melba appeared in concert to a capacity audience at the National last Friday afternoon, assisted by Arthur Hackett, tenor; Winifred Christie, pianiste, and Frank St. Leger, accompanist. Madame Melba, who was to have been the soloist of the Boston Symphony Orchestra, canceled concert last week.

Harry M. Crandall, head of Crandall's circuit of theaters, has taken over the American Theater at First and Rhode Island Avenue, Northwest, and has added it to his chain, which completes one of the strongest and most compact group of motion picture theaters, practically covering every section of Washington. This acquisition has necessitated several changes in the executive staff of Crandall's amusement enterprises. George Cotton Crouch has been appointed secretary and treasurer of the company, with headquarters at Ninth and E. streets. John B. Upperman, formerly manager of the Apollo, succeeds Mr. Crouch as manager of Crandall's Ninth and E. street house. Stephen L. Eilbacher has been promoted to the management of the Apollo, and Joel Bodine will be resident manager of the new American when reopened after extensive alteration and improvement.

Joe Hurtig's "The Bowery Burlesquers" is the Gayety Theater's very attractive offering for the current week, opening the engagement to a capacity audience. "A Day at Lobster Beach" and "A Night in New York Town" are two of the best of burlesques capitally presented by Billy Foster, Frank Harcourt, Jack Hayden, Eddie Aiken, Libby Hart, Grace Anderson, and Edna Green.

Musical comedy revue's will be the big thing at Poli's Theater commencing Christmas day matinee. All of the very latest musical comedies available will be played and made into revues and will be played at popular prices. General Manager Thatcher has assembled an excellent company, composed of fifty people with a chorus of thirty-two and the usual principals. A large augmented orchestra of eighteen musicians will disburse the music and Mr. Poli has shipped in two carloads of special scenery. Some of the principals so far engaged are Chas. Sinclaire, producer; Tony Buffano, musical director; Louise Mink, prima donna; Sarah Edwards, Eulalia Young, Inez Baurin, Carrie Zamp, George Nathason, Jack Squire, W. J. McCarthy, Billy Linn, and others yet to be engaged. The opening play will be "The Candy Shop Revue," originally produced by Chas. Dillingham with Rock and Fulton.

JOHN T. WARDE.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—May Robson in "A Little Bit Old Fashioned," the only attraction at English's, met with a hearty reception, Dec. 6-8. In her latest play, Miss Robson is the wife of a lawyer who has gone far in his profession and left her behind in the race, still a little bit old fashioned; a simple, unpretentious, yet forceful character, played in the most lovable, humorous and delightful way by Miss Robson, who has a natural gift for roles of this kind. Robert Lowe, pleasantly remembered as leading man of the Murat Stock company, summer of 1910, gave an effective and finished performance of the husband; Peggy Cameron made a charmingly girlish Betty Warrington and Howard I. Smith, Edmund Dalby, Frederick Malcolm, and Teresa Dale gave able support.

Christmas week, "Ben Hur" returned, after several years' absence from the local stage.

Owing to delayed trains, The Brat Company arrived too late from St. Louis to open a week's engagement, Dec. 10, at the Shubert Murat, but a large audience was on hand the following night and gave Maude Fulton and her company and her play the most enthusiastic kind of a welcome, with generous applause and curtain calls after each act. The part of The Brat is admirably drawn and played in a refreshing, amusing and sympathetic way by Miss Fulton; Edmund Lowe played the younger brother with an engaging sincerity that met with hearty approval by those out front, particularly in his drunken scene in the first act; Percival T. Moore made the most of the unsympathetic role of the novelist. "So Long Letty," with Charlotte Greenwood, week Dec. 24; "The 13th Chair" week Dec. 31; Madame Yvette Guilbert, Jan. 7. At the Park, "Honolulu Lou," week Dec. 9, was followed by "A Soldier's Bride," week Dec. 16.

Keith's offered a good bill week Dec. 9, headed by Lee Kohlmar and company in a bright little sketch of Yiddish life called Two Sweethearts, which was well acted and greatly enjoyed. Moore and Whitehead were a big and popular hit. Will J. Ward and his Five Symphony Girls received a large share of the applause, and Hamilton and Barnes lived up to their title, Just Fun. Vincent and Maxim, jugglers; Lee Hawkins and Fink's Mules rounded out the bill.

PEARL KIRKWOOD.

EAU CLAIRE, WIS.

EAU CLAIRE, WIS. (*Special*).—Grand Opera House (H. J. Bostwick, manager): "Turn to the Right," Dec. 2, to capacity business. Clever play done by a star cast; "Katzenjammer Kids," Dec. 3, to top-heavy house; "Mutt and Jeff Divorced," Dec. 5, pleased good business; Kolb and Dill in "The High Cost of Loving," Dec. 8, cancelled; "Stop! Look! and Listen," Dec. 9, satisfied a good-sized house.

W. J. BAGLEY.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Del. S. Lawrence has lost two suits for damages on an alleged automobile accident. One judgment is for $250 and the other for $1,000.

J. D. Farlow of Lander, Wyoming, has been in S. F. assembling the film of a big coyote and wolf drive taken in Wyoming. In the picture are 1,500 wild horses, 1,000 coyotes and 2,000 Indians.

"Canary Cottage" is coming back to the Cort as a holiday attraction. It has been here twice already and on each occasion has run to capacity business.

The Players Club is now in the second week with "The Mikado." In January the club will again present a group of one-act plays at their Little Theater.

Mitzi in "Pom-Pom" came to the Columbia Dec. 10 and as she is favorably known here she and the play attracted and pleased.

The Alcazar offered "In Old Kentuck" Dec. 9 matinee with "The Big Whang Doodle Band."

The Cort staged "The Flame, 10, to a crowded house. The company includes Martha McGraw, June Hawthorne, James Seely, Godfrey Mathews, Louis Ancker, Henry Sherwood, Byron Russell, Will Chatterton, William O'Day, J. D. Walsh, Harry Morvil, Jack Kingsberry and others.

The Wigwam gave two pictures, Hart in "The Last Card" and Warwick in "The Mad Lover," and vaudeville added.

The Strand gave three different pictures, "Regenerates," "A Game of Wits" and "A Smashing Career."

The California has a Hart picture, "The Silent Man."

The "Hip," Pantages and Casino are going on in the even tenor of a profitable way.

The Orpheum has a good bill, including Harriet Remple, Willie Weston, Dunbar's "Tennessee Ten," Williams & Wolfus, Mr. and Mrs. Mel-Burn, George and Dich Rath, Winona Winter and Boyle & Bryan. The cast to appear in "Turn to the Right" at the Columbia New Year's Eve, includes Ralph Morgan, Mabel Bert and Helen Collier. Savage's "Have a Heart" is coming.

A. T. BARNETT.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—The Huntington Theater showed Billie Burke in "The Mysterious Miss Terry," Dec. 3, to a filled house. Jack Pickford and Louise Huff in "The Varmint," 4; Mable Taliferra in "The Jury of Fate" with vaudeville, Davis Due in the novelty surprise, "Watch Your Step," and the "Three Tracys," singing and dancing specialty, 5, pleased filled houses. Keough & Nelson and Millard & Harper in the vaudeville, with the fourth episode of "Who's Number One?" 7, to big business.

ISIDORE L. MARX.

CINCINNATI

CINCINNATI (*Special*).—Artistic in the extreme was the verdict of those who witnessed the performance of "The Willow Tree," with Fay Bainter in the leading role at the Grand, week Dec. 10-15. The production breathed the very atmosphere of the Orient, and too much praise cannot be given Miss Bainter for bringing to us such a delightful characterization. One could almost imagine the old Japanese legend true as the dainty little story was unfolded, act by act. Malcolm Fassett as Edward Hamilton left nothing to be desired. Possessed of a delightfully modulated voice, a strong and pleasing personality, and the all-too-rare gift of not overdoing the serious scenes, he shared honors with the star throughout the play. The supporting cast was excellent. George Arliss at the Grand, Christmas Week.

The Lyric is doing well with "Her Soldier Boy." Everything patriotic seems to appeal these days. The work is really one of the best musical comedy efforts we have had in years. It is well sung, too, and that is worth mentioning. Manager C. Hubert Heuck reports business steadily increasing.

The production of the Cincinnati Rotary Club at Emery Auditorium, Dec. 12, of an original musical play called "Uncle Sam," proved to be a really stupendous undertaking for a single evening by a cast of business men, their wives, daughters, and sweethearts. The staging of the piece was well done under the direction of Ned Hastings, of Keith's, and C. Hubert Heuck of the Lyric. The book of the play was written by Mrs. Wm. Smith Goldenburg in collaboration with Horace G. Williamson and Ned Hastings. The hall was packed, and the proceeds will go toward the Rotary War Recreation Fund.

WM. SMITH GOLDENBURG.

TOPEKA

TOPEKA, KAN. (*Special*).—Grand, Roy Crawford, mgr. The San Carlo Grand Opera company, two delightful performances, Dec. 10-11. Business good.

Majestic, Roy Crawford, mgr., Margaret Lillie company, 10-15, in "Caught in a Harem." The performance is entertaining and had excellent business.

Novelty, Roy Crawford, Mgr., high class vaudeville and war pictures showing The Retreat of the Germans at the Battle of Arras.

Orpheum, G. L. Hooper, Mgr.: Elsie Ferguson in "The Rise of Jennie Cushing." B. P. Bartlett, who possesses a baritone voice of rare quality, sang La Marseillaise, the new translation dedicated to America's part in the war. The regular seven-piece orchestra has been augmented by two more pieces which will give a fifteen minute program before each performance. Liszt's Second Hungarian Rhapsody first part of week. The management has arranged for a real Santa Claus to distribute gifts to all children attending the matinee, 24.

Iris, S. J. Feltenstein, Mgr.: Mae Marsh in "Polly of the Circus," to big business. Feltenstein's popular orchestra continues to make a hit, as the orchestra which makes the pictures talk.

Cozy and Gem have motion pictures to good business.

H. J. SKINNER.

PHILADELPHIA

PHILADELPHIA (*Special*).—With comparatively no changes at any of the local theaters, the main point of interest was the suit between the Shuberts and Klaw & Erlanger. In fact two suits were filed; one was to enjoin the Shuberts from operating the Chestnut Street Opera House and the new Shubert Memorial Theater now being built. [The case is given in full elsewhere in this issue of the MIRROR.—EDS.] Outside of this suit, conditions are very quiet. The Lyric was dark week 18 but on the 24 will open with "Hitchy Koo."

The Adelphi continues Willie Collier in "Nothing But the Truth," as the attraction "You're in Love" is in final week at the Chestnut Street Opera House and will be succeeded by Show of Wonders.

The Forrest is still playing "The Rainbow Girl," with Billy B. Van scoring a big hit as the leading comedian. At the Broad, "Pollyanna" is in its final week and the same is true of "The Boomerang" at the Garrick; both houses are getting ready for the Christmas holidays and new attractions.

Margaret Anglin has closed her local engagement at the Little Theater, offering last week a new Triangle play, "The Open Fire," by Hulbert Footner, author of "Shirley Kaye." The play was well constructed and especially well presented.

J. SOLIS COHEN, JR.

DES MOINES

DES MOINES, IA. (*Special*).—Berchel Theater (Elbert & Getchell, managers): Kolb & Dill in "The High Cost of Loving," Dec. 6, and Frederick Bowers in "His Bridal Night," 7-8, pleased good audiences. Fred Irwin's Majesties, the burlesque attraction for the week, featuring Florence Bennett, drew the usual business that the burlesque offerings attract. "Uncle Tom's Cabin," 14-15.

Empress (Elbert & Getchell, managers): Roscoe's Royal Nine, an all-girl minstrel act, topliined the Empress bill for week. Business is good at this popular vaudeville house.

Orpheum (Wm. Gray, resident manager): Gertrude Hoffman and her Revue is bringing big business to the Orpheum. Lillian Fitzgerald and Clarence Seems, Norwood & Hall, Kramer, Hawksley and McClay in "The Stowaway." Colonel Diamond and an acrobatic act complete the bill.

The Garden is featuring that much talked of picture, "Alimony," for week, and the Palace "Theda Bara" in "Camille."

KAHN.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*). — Loomer: Big time vaudeville: Four Musical Klines, Western and Marion, Jack Gerard in connection with fine picture program was enthusiastically received by record houses. Thread Cyclers' Minstrels Thanksgiving night. Gem: "Defeat of the City," Ford Weekly, "Fatty at Coney Island," and Alice Joyce in "Womanhood," delighted overflowing houses. Scenic: "Lure of the Circus." "Little Miss Nobody," and "Black Hand" received most profitable returns.

C. C. PALMER.

PLAYERS IN THE HALIFAX HORROR

Theaters Turned into Shelters for Victims—Where Injured Professionals Were Placed—Managers to the Rescue

ST. JOHN, N. B. (*Special*).—When the news was flashed over the one remaining wire, on the morning of Dec. 6 that Halifax was in ruins, that her splendid harbor was wrecked, that thousands of her inhabitants were dead or injured, the world at large was shocked by the frightful suddenness of events. Whilst each community opened both their hearts and their purses and rushed assistance in various forms to the stricken city it was only natural that thoughts should turn to their relatives and those immediately connected with them in business. Those in the theatrical business endeavored to ascertain as to the effect the appalling catastrophe had among their associates. At first it was reported that several members of the playing companies and visiting show people were missing, also that different managers of the local theaters had been injured or killed, but later news brought the consoling information that so far as is known every member has been accounted for with the exception of E. A. Wall, the film censor of the province of Nova Scotia, and up to the moment of writing he is still among the missing, and it is feared that "Daddy" Wall, so popular with every one from the film exchange to the patron, has passed his judgment upon his last film.

Practically all the theaters were in a measure destroyed, the Casino, the Empire, and the Academy of Music being among the worst, but have since been temporarily patched up, and are now being used as hospitals, refugee shelters, etc.

The following is a list of some of those who were at the various houses on the fatal day: Strand—Cook and Myers, Miss Adelle, Max Lorber, Wade and Burton, Lyons and Harris.

Academy of Music, stock company—Miss Summerley, Mr. Ashburn, Mr. Jackson, Mr. Richards, Miss Morey.

Ackers—Rayman and Geneva, Conners and Huych, Jack Gerrard, The Two Lillettas. Also Mary Gailey, solo violinist, who was at first reported missing but afterwards discovered uninjured, and resumed playing in Montreal, week beginning Dec. 16. Of the above number some six or seven of the theatricals reached Boston on the "Northland" steamer, Dec. 9, whilst others were able to proceed to their various destinations.

The houses within a radius of one hundred miles of the devastated city have responded nobly to the call for relief, the Truro and Amherst theaters being offered by their owner, F. G. Spencer of this city, to the Government as hospitals or shelters.

In St. John, the outstanding feature is that of the benefit week held by the Imperial Theater. On hearing of the blowing up of the calamity and the consequent mortality among the inhabitants, Messrs. Keith and Albee wired their local manager, W. H. Golding, to the effect that they would be responsible for all expenses for week Dec. 10-15, and that the gross receipts should be sent for use among the Halifax sufferers. Besides this, both the Keith house and the Opera (Manager MacKay) were offered for the use of relief committees, etc., and in the latter case a sacred concert for relief purposes was scheduled for Dec. 16. In fact it is difficult to select any individual manager for special mention as all throughout the Maritime Provinces have come forward in a most unselfish manner, in spite of the loss in business resulting directly from the catastrophe. The film exchanges have likewise done more than their share, although their loss, too, is heavy, some reports giving the figure as $20,000.

Although the Halifax theaters are not expected to open for some four weeks it is fully anticipated that it will occupy this time to repair and refit them for the presentation of either film plays or vaudeville turns.

PERCY GIBSON.

Halifax

HALIFAX, N. S. (*Special*).—The terrible calamity which killed over 1,000 people and wounded 3,000 others through the explosion on a munition ship in this harbor has paralysed theater business, all being closed, though none seriously damaged. The Academy of Music and the Strand have been used as shelter places for the homeless. The players company including R. G. Edwards, Luella Morey, Carl Jackson, Eva La Telle, Doane Borup, Miss Doane Houston Richards, Gus Tapley and Edith Clements, worked night and day, as did Carl Ashburn, who had studied medicine and lent valuable aid. Irene Summerly went among the patients at the hospitals giving help. The citizens of Halifax are unanimously appreciative of the splendid work of the Players. G. E. Margetts of the Universal Film Company was also here and lent great assistance in dispensing clothing to the homeless.

JAMES W. POWERS.

Help by Halifax Stage Folks

J. F. O'Connell, manager of the Academy Theater, Halifax, wishes the MIRROR to express his thanks to the members of the Academy Players for the wonderful aid they rendered to the injured and homeless of Halifax in their hour of trouble. These people gave their services and some of them were injured themselves. Carroll Ashbourne attended hundreds of the wounded, dressed their wounds, and sent them over to the other members of the company for further assistance. Carl T. Jackson and Roland Edwards carried the wounded in their cars from the wreckage to the theater where they were treated. Evelyn La Telle and Mrs. Richards fed and clothed as many as they could find food and clothes for. Mrs. Edwards and Mrs. Borup found shelter in homes for some and hundreds stayed in the theater where we found blankets and kept them warm. Gus Tapley did splendid work, digging in the ruins trying to help the injured, and Louis Albion helped the ladies to cook and serve meals in the theater. Evelyn La Telle and Mrs. Dian Borup were both injured, but did not give up; they stuck to their posts in the theater. With the exception of our leading woman, Miss Summerly, every member remained in the theater and helped, and the highest praise is none too high for these splendid actors and actresses.

The roster of the company is Carroll Ashburne, leads; Irene Summerly, Carl T. Jackson, second bus; Mrs. Edwards, Houston Richards, Juvenile; Louis Albion, character; Evelyn La Telle, character; Dian Borup, Mrs. Richards and Suzanne, general bus; Gus Tapley, stage manager; Mrs. Borup, visiting her husband.

Toronto

TORONTO, CAN. (*Special*).—Princess, Dec. 10-15: "Maude Adams" to splendid attendance. Not in years has Barrie given us here such a delightful play, and charming Miss Adams was at her best. Morton Selton, too, as Mr. Bodle, was delicious, and Ada Boshell's Queen was unique. Wm. Boyd was Our Policeman to the life, and David Torrence a very funny king.

Royal Alexandra: "Good Gracious Annabelle" to good attendance. Ralph Binder as Wimbledon and Lydia Dickinson as Lottie the Cook are both excellent, giving the best comedy seen in a long time. Company excellent all through.

Shea's: Le Roy-Talma-Bosco, with their feats of magic, head a splendid bill. Bert Melrose, Geo. McKay and Ottie Ardine, and O'Neal and Walmsley pleased; Stewart and Downing Co. in exceptional poses of sculpture work, fine. Capacity houses.

Grand: "Lilac Time" with Adelaide French to good attendance. Adolph Lincoln as Blythe is splendid and Miss French is charming in Jane Cowl's role.

Hippodrome: Cook and Rothert in songs and dances; Mammey-Freely-Mall, and the Flying Greers, please, and the film of "The Mark of Cain" with Mrs. Castle and Antonio Moreno, splendid.

Loew's: Eight Fun Fiends provide plenty of amusement, and "Scenes in a Drug Store" is a riot. "Secrets of the Storm Country," featuring Norma Talmadge, splendid film.

Regent: "The Co-respondent," with Elaine Hammerstein, is the feature film, and a splendid one. Gladys Jones, soprano, assists the orchestra in the half-hour symphony concert, and proved a delightful singer.

Strand: "The Hungry Heart," with Pauline Frederick, is the feature. It is a fine drama and well photographed.

Many acts for Loew's and the Hippodrome were stormbound and did not reach here till Tuesday and the Royal Alexandra was dark on Monday, Annabelle Company not arriving in time to give a performance.

Many admirers here of Alice Nielson are anxious for New York to say what happened, that "Netty Darlin'" stopped so suddenly at the Casino, and also "The Star Gazers" withdrawal after only a week's run.

GEO. M. DANTREE.

Montreal

MONTREAL (*Special*).—"Very Good Eddie," which made such a favorable impression here on its last visit strengthened the good impression at His Majesty's, Dec. 10-15. Geo. Mack once more scored as the henpecked husband, Helen Raymond plays his domineering wife, and Denman Maley the original Hotel Clerk, is with this company and gives a capital performance; Theodora Warfield is a dainty and charming little bride. A percentage of the receipts this week are given to the Montreal Association for the blind, 17-22. Tim Murphy in "Pals First"—when a portion of the receipts were given the Halifax sufferers.

Jos. Santly's Jazz Nightmare is a feature at the Orpheum. Rene Florigney proved herself a pianist of no mean order; the Nazarro troupe of Acrobats do an unique turn, and Frances Dooley and Corrine Sales kept the audience amused with their "nonsense."

P. George the Musical Chef proved a big attraction at Loew's. McDonald and Rowland scored in Irish songs, and McKay and Company gave a fine exhibition of Scotch dances. Scandal was the feature picture. Phyllis Gilmore appeared in a one-act play. "Everywoman's Problem."

The New Empire enlarged and renovated opened its doors Saturday, 15, with a permanent English stock company under the direction of Montreal's old favorite, Paul Cazeneuve. The opening play was "Butterfly on the Wheel." Louise Carter the leading lady appearing in the role originally played by Madge Tithridge, supported by a company of well known artists.

"Ca C'est Correct" is still running with success at the Canadian Francaise. College Quintette is the headliner at the Francaise. Twentieth Century Maids, featuring Jim Barton and Jack Duffy draw good crowds to the Gayety, in a good show. At the National Francaise "Le Marriage" de Mlle. Beulmont is the bill.

W. A. TREMAGNE.

Vancouver

VANCOUVER, B. C. (*Special*).—"Watch Your Step," Dec. 5, 6, drew large crowds to the Avenue to hear Irving Berlin's syncopations. It is some while since a snappy musical show has played here, and the Vancouver public gave this company a warm welcome. The dancing of Mr. Hellebrand and Miss Delany, the singing of Arthur Uttry and Miss Martin, and the humor of Henry Van Fossen were the outstanding features of the performance. The previous week was given over to performances of the romantic play, "The Love of a King." In the role of George III, Albert Brown gave a very finished performance, and his portrayal of the aged monarch in the last act was a very fine piece of characterization. As the Quaker maid, Lenore Phelps, by her vivacity, grace and well-modulated humor, won hearty applause. The rest of the company were most adequate, and the general tone of the production far above the average road-show standard.

At the Orpheum, Jack Wyatt's Scotch Lads and Lassies divide the honors with Charley Withers and his company in a melodrama called "For Pity's Sake."

CAMPBELL WOOD.

Ottawa

OTTAWA, ONT. (*Special*).—Russell: "The Brat," Dec. 6-7, and matinee, pleased large audiences; Rea Martin and Arthur Pacie-Ripple scored great hits; "The 13th Chair," Dec. 10-11, pleased large audiences; The Russian Symphony Orchestra, Dec. 12; "The Princess Pat," Dec. 14-15; Maude Adams in "A Kiss for Cinderella," Dec. 17-18.

Dominion: The following filled the house to capacity at each performance: Dec. 10-12, La Bernicia and Aesthetic Dancers, Lazar and Dale, "He, She and the Piano," Glendower and Manion, and Willie Ride.

The Family, week Dec. 10-15: Vaudeville and pictures to good business.

The Regent: Madame Olga Petrova in "More Truth Than Poetry" was the film feature, Dec. 10-12; also Mlle. Audrai Rubanni, soprano, who is a great favorite here, is in her second week at this house.

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LAWYERS

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NORWALK, O.

NORWALK, OHIO (*Special*).—"Ohio Doctor," Dec. 3, to satisfactory returns. A street car strike and zero weather were largely responsible for what would have otherwise been a record breaking house for the "The 13th Chair," Dec. 10 with Annie Russell and a very capable company. Manager Clary since assuming the management of the Gilger is booking a line of attractions that are rarely if ever seen in towns the size of Norwalk. Lewis Gilger, formerly manager of the Gilger, this city, was a guest of honor at a banquet given by the local lodge of Elks. He lately returned from the French front, where he was doing service in driving an ambulance. C. S. HARRINGTON.

Merry Christmas and Happy New Year

THE ACME OF VARIETY
Dec. 16th—Keith's, Cincinnati, O.
New Year's Week, Dec. 31st—Keith's Palace Theatre, New York City

NEW PLAY IN BOSTON

"The Arabian Nights," Adapted by Owen Davis, Produced by Charles Hopkins

BOSTON (*Special*).—Wednesday evening, Dec. 12, Boston playgoers saw at the Colonial a new play that will soon be set upon the stage in New York. It is a novel drama adapted by Owen Davis from some of the tales of the Arabian Nights. The title is "The Arabian Nights"; the producer is Charles Hopkins, and the stage director is William Seymour. The fact that Mr. Seymour directs the performance accounts for the smoothness with which, at its first performance on a metropolitan stage last Wednesday, it moved so smoothly, for there are few men connected with the American theater to-day who know all the secrets of stagecraft as well as Mr. Seymour. The scenery is satisfying; the cast, with one exception, is very good, and while the music is not well suited to the play, that is a matter which can be easily remedied. There is a kind of explanatory prologue in which the Vizier of King Shahryar and his daughter Shahrazad bemoan the fact that the king chooses a bride for each night and thus brings grief to myriad households. The girl is taken to the king and tells him the familiar tales of "The Three Apples," "The City of Brass," and "Ma'aruf Cometh Into Fortune." Shahrazad starts to tell the king a fable, and is interrupted by the curtain descending. When it rises the story that she has begun is carried on by the action of the players. The last named of the three fables was remarkably humorous. Robert Ober, W. J. Ferguson, and Edmund Gurney had the principal parts in this scene, and made much of their opportunities. Henry Kolker was an impressive figure as the wicked king.

At the other theaters: Wilbur, "De Luxe Annie" with Jane Grey, which has caught the popular fancy; Majestic, William Hodge in "A Cure for Curables"; Plymouth, "Furs and Frills"; Tremont, "Turn to the Right"; Shubert, "Cleopatra," with Theda Bara in William Fox's motion picture.

Next week the Hollis opens with "The Thirteenth Chair," which is expected to enjoy a long run here. On Saturday evening, Dec. 22, will begin the repertory season of the Henry Jewett Players at the Copley Theater. A different play will be given each week, the season commencing with "Fanny's First Play."

D. CLAPP.

MILWAUKEE

MILWAUKEE, WIS. (*Special*). — Albertina Rasch, Bert Fitzgibbons and Elizabeth M. Murray compete in a close race for first honors of the vaudeville bill which opened a week's run at the Majestic. Albertina Rasch, assisted by Constantin Kobeloff and ballet, presents a dancing act that compares favorably with previous offerings of this kind in this playhouse. Bert Fitzgibbon "stopped the show." He is programmed as the Original Daffy Dill. Fitzgibbons' act is much the same as on previous visits and he retains much "stuff" that is old. Miss Murray offers songs and stories, the latter being particularly good. Four men in two other acts try to imitate Fitzgibbons; James Mullen and Allen Coogan approach Bert in their attempts at foolishness; Jessie Busley and a supporting company of three present a sketch, Panay's Particular Punch, Fred and Lydia Wesver have an aerial act, and Mang and Snyder are acrobats.

Francis MacMillen and Charles W. Clark thrilled the audience in the Pabst with a joint violin and song recital. The offering was a well balanced co-operative effort. MacMillen's violin technique and temperamental rendition was matched by Clark's finished and yet lyrical baritone. Nikolai Schneer served MacMillen, and Gordon Campbell supported Clark in faultless fashion.

"A Girl From Holland," a musical comedy played by eight girls and two men, tops the Miller bill for the week. Edna Dreon, booked as the Shamrock Girl, made a good showing with her impersonations of a small town opera and with her songs about Arkansas.

The Empress calls the first act of its mixture of burlesque "The Nut Factory" and the players therein Boobs. Huckelberry Finn led for popularity in the song numbers. It was sung by Florence Wilmot, "Chin-Chin" again won applause, as sung by Bertha Stutzman. Anne Raymond, Harry Duke and Jack Hunt were the other principals.

Merry, musical "Katinka," which scored one of the biggest Metropolitan successes, is being presented at the Davidson by a company of exceptional strength.

"Turn Back the Hours," Ed. E. Rose's latest play, is being presented in the Schubert with Mabel Estelle in the leading role.

J. A. KISS.

LONDON, ONT.

LONDON, CAN. (*Special*).—Grand Opera House: Fiske O'Hara drew the usual good attendance, Dec. 3-4, with "The Man from Wicklow." Patricia Clary and Hattie Foley were particularly good and J. P. Sullivan's Irish character work is well known. Balance of cast and stage settings satisfactory. "The Fall of the Romanoffs," 6-8, is a particularly strong film as well as being timely and showed to big business. The Goldwyn feature film, "The Auction Block," with Charlie Chaplin in "By the Sea," on the same bill, 10-12, filled the house at each performance. "The 13th Chair," 15.

Manager Hughes of the Princess has booked a new Stock Co. in addition to the regular film program and has offered a prize of $10 for the most appropriate name for the new company, the winner to be announced Christmas night. Business as usual at the other houses.

C. H. A. WARNE.

STOCK PLAYS AND PLAYERS

(*Continued from page 45*)

"APRON STRINGS" IS PRODUCED

The Emerson Players in Lawrence, Mass., Make Arrangements and the Result Is Satisfactory

LAWRENCE, MASS. (*Special*). — The first production of Eleanor Gates's new play, "Apron Strings," was given at the Colonial, by the Emerson Players, Dec. 10-15.

Managing Director Bernard Steele, of the Emerson Players, scored a big hit when he secured the rights for the premiere production of this play, thus affording his patrons an unprecedented treat, to fall in line with the "first-nighters," for it is not often that such a chance is given to local theatergoers, who after such a play has proved a success, will be able to point back with pride to the fact that they had seen the first performance.

"Apron Strings" is Miss Gates's own dramatization of her latest novel of the same name, and incidents relative to a home in New York where indiscreet women take their children to be taken care of is the base of the plot; the details of this part, however, being most delicately handled by the author. The story unfolds the life of Sue Milo, who is held in restraint by her mother from the attentions of young men, the mother manifesting a feeling of jealousy toward any man who might come between her and her daughter. When the play opens Sue is found in love with a minister, and Sue's brother, Wallace, is rehearsing a wedding march, as he is about to be married. A woman enters, and upon seeing Wallace, makes a hurried exit, and Wallace explains to his mother that she is Miss Clair, who is to sing at the wedding. Mrs. Milo becomes curious and follows Miss Clair to her home, where she lives with a girl that she calls her niece. As the plot unravels it discloses the fact that the woman and her niece are the wife and child of the minister, from whom she had run away to live with Wallace, after having lived happily together for a few years. She learns of these facts and marries the minister, and to ease the mind of the child, who has always asked for her mother, that she is her mother.

Miss Minnie Dupree, former star of "The Road to Yesterday," was engaged for the premiere production, as was also Miss Amelia Summerville. Miss Dupree is booked to open in New York in a few weeks in "Apron Strings" with a metropolitan company.

The Emerson Players were well cast and aided materially in the production of the play, which promises to be a big success.

W. A. O'REILLY.

LIVE WIRES FROM BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Lyric stock folk are drawing their weekly goodly attendances at interesting stock offerings. The Poli stock company is now well known and very popular locally and each member has his or her favorites in weekly audiences who appreciate their work. Week Dec. 3 Eloise Bartlett left the cast to accept a position in stock in Washington, D. C. The rest of the company remains intact under the management of George Arvine and directorship of J. Francis Kirk. Warda Howard and Dudley Ayres, in leading roles, give splendid and artistic interpretations and have become firmly established in Bridgeporters' hearts. Carrie Lowe in character work is also a shining light in the cast; also the opposite character work of Arthur Buchanan, who, by the way, is one of the best of his kind in the stock field. Other members deserving worthy mention are Sam Godfrey, Harold Kennedy, Ainsworth Arnold, and Edith Spencer. Dec. 3, "His Last Dollar"; 10, "Back Home"; 17, "The Other Wife," were featured stock attractions at the Lyric, all proving popular numbers on the stock repertoire of productions. A special Christmas offering will be the attraction holiday week and Manager Arvine is making preparations to receive big holiday crowds.

A novel innovation at the Lyric stock theater is the showing of kiddie pictures Saturday mornings at ten o'clock. Many of Bridgeport's prominent women have formed a league for the propagation of carefully selected and appropriate films to be shown in this city in the future for children. So on Saturdays the Lyric is the Mecca now for hundreds of kidlets. Last week, the attendance was 850. Quite a local discussion arose in regard to many pictures which have graced our screens in this city. The verdict rendered was the fact that they were unfit for youthful eyes—sort of a mothers' censorship board as it were—were the critics. Hence, the individual program for childish eyes at the Lyric. The movement has received the general approval of mothers and local business men from all parts of the city.

MARY SAYLES HANCORT.

WHERE RED CROSS DAY FAILED

FAIRMONT, W. VA. (*Special*).—Theater Red Cross Day fell flat here due to lack of co-operation on the part of the local Red Cross committee, which was composed largely of members of the local Woman's Club. The latter organization had a social affair scheduled for that day and endeavored to have the local managers set apart another day for the Red Cross benefit. The managers had tentatively agreed to do so but as the committee would not become actively engaged the nationally appointed day was observed. Special feature pictures were shown at all the houses, but there was no perceptible increase in attendance and in one instance the receipts were actually lower than the usual Friday amount of other weeks. The Hippodrome, playing tabloid musical comedy had a special program, but the Grand was unable to give a benefit performance because the "Love o' Mike" company which played that night, was not able to make the jump from Charleston, W. Va., in time for a matinee.

J. MONROE BOYER.

W. D. Maylon, manager of the Palace Theater, Pocatello, Idaho, has contracted for "The Heart of Wetona," "Little Peggy O'Moore," "Back Home," "In Walked Jimmy," and "For the Man She Loved." These plays will be played in rotation. Mr. Maylon opened his company Dec. 17 as a permanent stock.

"LITTLE PEGGY" IN JAMESTOWN

JAMESTOWN, N. Y. (*Special*). — "Little Peggy O'Moore," the play in which the Pauline MacLean Stock company opened at the Samuels, twenty weeks ago, was repeated, by request, week Dec 10. The play, in which Miss MacLean toured last season, originating the title role, is by Oscar O'Shea and Ed. Clarke Lilley, director and leading man with the MacLean company, and is one of the cleverest plays put on here. Miss MacLean, well adapted to the role, gave to it her sincerity and earnestness, making a real, piquant Peggy; Ed. Clarke Lilley gave a manly, convincing portrayal of Dan Murphy; Geo. Ormsbee as Howard Richmond was fully equal to the demands of the part in every respect; Ernest Kast scored successfully as Matt Hogan; Ronald Rosebraugh as Tom Anderson made a good impression; James K. Dunseith as Jacob Webster gave his customary finished performance; Lucy Neil as Mary Montague, and Esther Welty as Doris Montague, were seen to advantage; W. W. Richards as O'Brien, Robert McKinley as Schneider, and Billy DeHaven as Frank Vernon gave fine support.

Mr. McKinley adds much to the success of each play by his wonderfully fine stage sets. The company has a very high class clientele and grows, if possible, in popularity. W. W. Richards's "Parcel Post" drew good business on Monday night in spite of the worst blizzard which has struck the city for years, tying up the trolley service and disarranging things generally. Week Dec. 17, first production of an unnamed play. Christmas week, "In Walked Jimmy."

A. L. LANGFORD.

"A COUNTRY MOUSE"

NORTHAMPTON, MASS. (*Special*).—Academy, Melville Burke, manager: The light caricature and dramatic deftness of "A Country Mouse" occupied The Northampton Players' week Dec. 10. Aline McDermott's work as the mouse was of high order, proving new and finely shaded artistic capability in this more than ordinarily gifted leading woman. Corbett Morris as Lord Robert Wyckham also was notably good. Blanche Friderici, always finished, contributed rich character comedy as Mrs. Cropper. The play throughout was appreciatively acted and attractively set. The company will rest week 17, reopening Christmas Eve in Charles Hopkins's "How Much Is a Million?" Margaret Armstrong will not be able to return with the company. Her resignation will be regretted by many who have enjoyed her pleasing work as second woman.

Mme. Anna de Naucaze of Ye Rose Tree Inn is spending the holidays in New York where she has many friends among professional people. MARY BREWSTER.

"FINE FEATHERS" IN PATERSON

PATERSON, N. J. (*Special*).—H. C. Jacoby, the local manager of the Empire, must have felt proud of the production given "Fine Feathers," week Dec. 10-15. He gave Percy Meldon, the director, ample leeway, and he devoted considerable time to the preparation of what proved to be a near metropolitan production. It is needless to comment on Mr. Walters's splendid drama other than to say it was admirably presented by Frances McGrath, Forrest Orr and supporting company. As Jane Reynolds, the first named left nothing to be desired, while Mr. Orr proved acceptable as Bob Reynolds, the husband. The ladies of the company presented some pretty gowns, which were much admired. In a preceding report I overlooked making favorable comment on the work of Edith Grey in "Bought and Paid For." As Fanny Blaine her efforts were such as to entitle her to the same. J. C. BUSH.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Keith's Theater had an exceptionally big bill, Dec. 10-15, the headline act being a sketch, "The Corner Store." The playlet is staged under the direction of Ardath and Allman. Mr. Allman is assisted by Joe Burton, Olive Francis, Clif Hackenger, Jessie Lansing, Harvey Storts and Pauline Link; Harry Tighe in songs and stories assisted by Alice Lucey, pianiste; Thomas Dugan and Babette Raymond in "They Auto Know Better"; Margaret Ford appears in "Songs of Today" and made a tremendous big hit. Caites Brothers Tailor-Made Boys have a novel act and are skilful entertainers; Dave Kramer and Bessie Kent, Two Black Dots, were entirely successful in their offer; Marguerite and Sterling are ring performers of exceptional skill, and Philip Eddy and Karoline Duo, mid-air entertainers, give clever and graceful exhibitions on the wire. Pictures and orchestra selections complete an excellent bill.

Keith's new million-dollar theater which is being built on Westminster Street is near completion and is expected to open the latter part of this month with high-class vaudeville.

Fay's, Emery's Majestic includes singing, dancing, a dramatic sketch, acrobatic stunts, and photoplays and moving pictures.

Charles H. Messter, formerly with the Globe Feature Film Exchange of Boston, has been engaged to manage the Scenic Theater in Providence. Mr. Messter has established a name in the film business as a salesman and manager, having been with the Mutual, General Film, Pathe and Globe Feature Film Corp., as special representative, also manager for Geraldine Farrar in "Joan the Woman" and several other feature photoplays. Empire: Earle Williams in "The Greel Mystery," Margarita Fischer in "Miss Jackie of the Army," Dec. 10-15.

Colonial: Edmond Hayes and His Pal "Boyo" scored a big hit, Dec. 10-15.

Providence Opera House: "The Show of Wonders," the New York Winter Garden's latest spectacle extravaganza, for the week.

Connie Mattison, Agnes Richter, Olive Dale, Rose Stein and Virginia Smith, a few of the beauties in the Wonder show gave an entertainment in the Narragansett Hotel, Thursday evening, Dec. 13, after the performance in the Opera House, for the Tobacco Fund.

Modern: Winston Churchill's big American drama, "The Crisis," Dec. 10-15. The musical program received special mention. Florence Leighton sings well some old and new songs.

Emery: Charles Beland in a one-act farce, "Back to Buffalo," Dec. 10-15. The Three Romans are athletes in which a woman does half of the strong work. Peppino and Perry, violin, piano, accordion and other instruments; Fox and Cross in their merry skit, "The Three Stay Outs"; Martyn and Clarke, revue of songs and dances. Excellent photoplays add to the program.

ELMER C. SMITH.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*). — It is noticeable that fewer bookings than formerly are in evidence at the Park. Our boys "over there" and the war tax are making themselves felt on the one and only "legit." stage in this city. Manager Ernest Lynch booked Chauncey Olcott two weeks ago and nothing but burlesque since has occupied the boards and is booked for the near future. Previous to the Olcott production, four or five worth while attractions have appeared to fair houses since the Park's opening on Labor Day.

The war tax has evidently had no effect on Bridgeport's vaudeville fans for they are filing in droves into the Plaza, where capacity crowds still reign. Manager John P. McCarthy is booking live, up-to-date features and splendid pictures. Week Dec 10, Alma Ruebens appeared in "Regenerates," a film that is different, brought a goodly portion of the attendance, and "Wedding Shells," a clever little Belgian skit on the vaudeville bill, won big applause. A special Christmas bill will predominate and, without a doubt, our hundreds of Sammies, home on holiday furlough, will lend an Old Home Week aspect to this cozy little theater.

Since Manager Becker assumed control of the Empire Theater many important and welcome changes have been made; one that is truly appreciated is the presence of a five-piece string orchestra afternoons instead of the mechanical piano which lived up to its name daily at the film showings. The music has served to draw bigger attendances and splendid Artcraft pictures and Paramount pictures are seen here. Prices have advanced slightly under the new management but patrons receive their money's worth of good music and high-class pictures.

Manager Peter Kontos of the Strand also has made a like change in his theater afternoons and a five-piece orchestra is a delightful acquisition. Week Dec. 9, this theater showed the Fox Kiddie feature films "Jack and the Beanstalk," "Aladdin and His Wonderful Lamp." These packed the Strand with young America.

December 8, the formal opening of the new Hippodrome Theater in East Bridgeport proved a big event in local movie fandom. Manager Joseph Saperstein's hopes and dreams of his new theater have at last reached all realizations and, without a doubt, the Hippodrome is now numbered as one of the classiest movie theaters in the state. The decorative scheme is old rose and gold; a new vacuum system has been installed, also a new heating system. A splendid big orchestra in a specially built orchestra pit discourses appropriate music to each film on display daily. Needless to say, the house is sold out nightly at both shows to hundreds of East Bridgeporters who flock there to see the Paramount-Artcraft releases.

MARY SAYLES HANCORT.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Metropolitan, Eugene Ysaye in recital, Dec. 3; Philharmonic Orchestra concert, Dec. 6. Pantages, the Donals Sisters and vaudeville. Palace Hip, the Three Rianos and vaudeville. Moore, Fanchon and Marco and vaudeville. Orpheum, Buckley's Monkey Circus and vaudeville. Gaiety, "Over There," burlesque. Motion pictures at the Clemmer, Coliseum Liberty, Little, Mission, Rex, Strand and other houses.

BENJAMIN P. MESSERVEY.

HUDSON RIVER CITIES

NEWBURGH, N. Y. (*Special*).—Academy of Music: The Champlin Comedy Company played a week of good business. The productions are "The Tidal Wave," "Which One Shall I Marry?" "Damaged Goods," "Three Weeks' Regeneration," "Some Baby," and "Wife, But No Child," Nov. 26-Dec. 1. "A Daughter of the Sun," a Hawaiian musical drama, played to very good business, Dec. 4, 5. Chauncey Olcott appeared in his latest production, "Once Upon a Time," Dec. 8. The play is well cast and was enjoyed by his followers, which are many. Lyman Howe's Travel Festival, Dec. 10-15; vaudeville and pictures, Dec. 11-15.

KINGSTON, N. Y. (*Special*).—Kingston Opera House: Manager George Gildersleeve surprised Kingston when he secured the production of "The Man Who Came Back" to play an engagement in this city, Nov. 20. The cast was good and business was good. "Good Gracious Annabelle," the mystic comedy sensation, played one performance to a large audience, Nov. 30. "Mary's Ankle" was played to very good business, Dec. 6. Bob Ott and his musical comedy company, playing "Ask Dad, He Knows," "Six Little Taylors," "The Submarine Girl," "A Poor Fish," "Three Cheers" and "The Merry Movies," Dec. 10. Business was good and company pleased the audiences.

Some time ago Geo. Cohan, who has a chain of theaters along the Hudson Valley, started to build a playhouse in Kingston but failed to finish the same. The deed to the property was filed in Ulster County Dec. 10 in Frank A. Keeney's name, and it is understood that Mr. Keeney will complete the house.

POUGHKEEPSIE, N. Y. (*Special*).—Collingwood Opera House: Chauncey Olcott in "Once Upon a Time," Dec. 6. The Russian Symphony Orchestra under the leadership of Modest Altschuller, played for the benefit of the Red Cross, Dec. 8. Mme. Sarah Bernhardt and company of thirty-four artists appeared in "Cleopatra," "Portia" and "The Merchant of Venice." Florence Hardeman, violinist; Rome Fenton, tenor, and Jean Duval and company, Gems of Art, also appeared in the performance.

A. ED. WALKER.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: Bill Dec. 10-15. Will Rawles and Ella von Kauffman, Rawley and Tinton, Ray Conlon, Dick Ferguson and Mae Sunderland, Pless and Rector, "Who Is Number One," Pathe News, "An International Sneak," "Efficiency Edgar," Jack Pickford in "Tom Sawyer." So great has been the attendance at the Bijou that Manager L. M. Boas has had 200 new seats put in to accommodate the large crowds at every performance.

Academy: Mabel Taliaferro in "Draft 258," "The Retreat of the Germans at Arras," "War News," "A Wife on Trial," Dec. 10-15.

Savoy: The attendance is on the increase and some of the best photoplays are shown. Bill Dec. 10-15, William S. Hart, the greatest of favorites in the "Silent Man," Dorris Kenyon and Sheldon Lewis in "The Hidden Hand," Alice Howell in "Automaniacs," George Beban in "The Cook of Canyon Camp."

Plaza: Dustin Farnum in "The Scarlet Pimpernel," "The Fighting Trail," Ethel Clayton in the "Madness of Helen," pleased good attendance, Dec. 10-15.

All photoplay theaters, Globe, American, Tower, Palace and Lyric are drawing good paying attendance. The war tax has not affected the attendance. Two new theaters are under construction in this city, when completed they will be very handsome and up-to-date.

W. F. GEE.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium: "Nothing But the Truth" played to good business Dec. 3, 4. Moving pictures, "The Barrier," Dec. 5-7.

Pantages: "The Courtroom Girls," headed a good bill week Dec. 2. Others: Chauncey Monroe and company presented the comedy skit, "A Business Proposal," Will Burns and Ed Lynn in song and dance; Stewart Jackson and Dorothy Wahl in an offering described as a typical vaudeville turn; Marie Lavarre, Hill and Ackerman in a comedy tumbling act.

Hippodrome: First half, Pearl Brothers and Burns, a trio of fun makers who presented vaudeville vagaries consisting of singing, talking, piano and travesty. Others: The Riva-Lawson troupe of gymnasts, The Three Xylophiends presented a musical offering under the title of "Speed Monarchs of Melody," James S. Devlin and Leatta Miller presented a sketch written by Fred Beaman entitled "Just One Little Girl."

Fox and Evans, "The Boys from Memphis," in comedy, singing, talking and dancing. They appeared in blackface. Second half: "The Pool Room"; Loraine and Witchell presented "On the Ladder of Success"; The Three Melody Girls offered solo and ensemble singing and dancing; Jack Dudley and company presented head-to-head and hand-to-hand balancing; "In the Moonlight," Leever and LeRoy, blackface comedians.

A check of $107 was presented to the Spokane Chapter of the Red Cross by Manager Walter S. Smith of the Hippodrome Theater as a result of a benefit matinee Dec. 7.

REN H. RICE.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Home Theater: "Fair and Warmer," Nov. 28; good company to fair business; "The Bird of Paradise," Dec. 20. De Luxe (Motion Pictures). Theda Bara in "Heart and Soul," 10-11-12; Viola Dana in "The Girl Without a Soul," 13; "The Flame of the Yukon," 14; Hamstead Bentley, the Honey Boy Minstrel tenor, here for the entire week. Mary Miles Minter in "Her Country's Call," 10-11; "Flirting with Death," featuring Herbert Rawlinson and Brownie Vernon, 12-13; Edna Goodrich in "Reputation," 14-15. Convention Hall: The San Carlo Grand Opera Company, 14.

C. W. OSWALD.

NEW ORLEANS

NEW ORLEANS (*Special*).—"Chin Chin" with Doyle and Dixon was the attraction at the Tulane, Dec. 9-15. The production made a most favorable impression. Dorothy Wright, who has many friends here, was prominent in the cast. "Have a Heart," Dec. 16-22.

Loew's Crescent continues popular. The bill, Dec. 9-15, consisted of Frank Terry, as Mr. Booze; The Havelocks, Aloe Poepoe, Wm. McKey, Freddie Goodrow and company, Walthour Trio and Sessue Hayakawa in "The Secret Game."

A gay musical comedy entitled "Mutt and Jeff Divorced" was the feature at the Lafayette Dec. 9-15. The bill seemed to please and drew well.

At the Palace, week Dec. 9-15, we had Elsie Labergere and company, Wayne, Marshall and Candy, Gaylord and Lancton, Josephine Davis, Wheeler Trio and Margaret Fischer in "Miss Jackie of the Army."

The Orpheum bill, which is invariably good, Dec. 10-17, consisted of "America First," Al Shayne and Joe Sully, the headliners, with Henry B. Toomer, Brierre and King, La Veen and Cross, Leipsig, Apdale's Zoological Circus.

Will H. Ward and his burlesquers continue to hold the boards at the Dauphine, Dec. 9-15, where a good chorus and Ward's comedy are the principal features.

In the motion picture field, Theda Bara in "Camille" at the Globe and William Farnum in "The Conqueror" at the Strand. The other leading houses are doing well.

J. M. QUINTERO.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Shubert: Because of a broken pipe which caused all the light, heat and water to stop in the Taft Hotel, Shubert Apartment and Shubert Theater, Harry Lauder was forced to cancel his engagement here Monday noon, Dec. 10; he spoke at a dinner in the grill given by the Publicity Club. The place was lighted by candles and he likened it to the trenches. One hardened old business man was heard to say as he wiped a tear from his eye, "That speech was magnificent." Julia Sanderson and Joseph Cawthorne in "Rambler Rose" played to fair audiences and was voted the best of its kind this year, Dec. 11, 12. Theda Bara in "Cleopatra," Dec. 13-15. "The Show of Wonders," with New York cast, Dec. 17-19.

Palace: Clara Kimball Young in "Shirley Kaye," "The Price of a Good Time," News Pictorial, and a Triangle Comedy. William S. Hart in "Wolf Lowry," Herbert Rawlinson in "Come Through," Dec. 13-15.

Olympia: Elsie Ferguson in "The Rise of Jennie Cushing," Ann Pennington in "The Antics of Ann," Italian Battlefront pictures, Dec. 10-12. Wm. S. Hart in "The Silent Man," Vivian Martin in "Molly Entangled," Dec. 13-15.

Bijou: Robert Warwick in "The Silent Master," Danses d'Art, Newell and Mast, Lohse and Sterling, Sonners and Morse, to S. R. O., Dec. 10-12.

HELLEN MARY.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—The Princess Theater, moving pictures, changed ownership Dec. 17, E. A. Schiller, general manager of the southern theaters of Loew Circuit, is in Memphis looking over this house which will be closed until Dec. 23 for alterations and will be opened as Loew's Princess, with A. B. Morrison, now assistant manager at the Lyceum. The theater will be run as a movie house. Mr. Schiller is also perfecting plans as rapidly as possible for a modern vaudeville building to replace the Lyceum.

At the Lyric, Dec. 14, 15, Arthur Hammerstein's "You're in Love."

Loew's Lyceum is showing this week "A Heir for the Night," Fred Raymond and a Broadway Beauty Chorus, Douglas Fairbanks in "Reaching for the Moon," Smith and Kaufman, Challis and Lambert in character songs, Billie Burke in pictures.

Orpheum, week Dec. 10: Morgan Dancers, May Naudain, comedy; Scarpioff and Varvara, Russian tenor and pianist; Hufford and Chain, "Loose Pages from Book of Fun"; Watts and Rex Story; Bennett Sisters in musical numbers; Simmons and Bradley, skaters; Travel Weekly.

C. C. GRISSAM.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—"Katzenjammer Kids" at the Appleton, Nov. 29. Good business. Amusing but designed principally for the entertainment of children. Vaudeville headed by Jacquette and Almont, female impersonators of unusual skill, Nov. 30-Dec. 2. Vaudeville, fair business, Dec. 3. Lyman Howe's Travel Festival, exceptionally good pictures and business, Dec. 6. The Hodakows, Russian singers and dancers, scored a hit, Dec. 7-9.

WILLIAM W. KIBB.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Majestic (Henry Lego, manager), has had as special offerings, Ann Pennington in "Antics of Ann," Marion Cooper in "The Innocent Sinner," Dec. 2; Marguerite Clark in "Bab's Diary," Dec. 3, 4; Virginia Pearson in "Wrath of Love" and Gladys Brockwell in "Honor and Obey," Dec. 9, 10. All good plays to good business.

Strand (Ed. Awe, manager; Mrs. Vernon Castle, in "The Mark of Cain," Dec. 2; Montagu Love, Dec. 4; Ethel Barrymore, Dec. 5; Constance Talmadge, Dec. 12. All features to fine business.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace (Wm. O'Neil, manager): Dec. 14, Tom Brown's Highlanders scored a hit with the vaudeville patrons while the Gergailli's Trio was also good. Business in the theatrical line is rather quiet and the usual holiday business is hardly expected this year.

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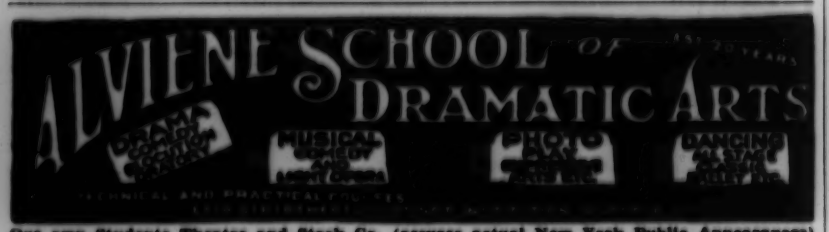

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BROOKLYN

BROOKLYN, N. Y. (*Special*).—Week Dec. 10 was "Carnival Week" at the Bushwick Theater and a special bill of twelve feature acts was the attraction. Madame Doree's Celebrities with impressions of the great operatic stars headed the bill and ravished the ears of the large audiences with their divine melody. Harry Carroll appeared with some new songs. Dorothy Toye, assisted by Arthur Anderson, entertained with her two grand opera voices. Others: Brendel and Bert in skit, "Waiting for Her"; Haywood Stafford in "A Perfect Day"; Juno Salmo, Francis and Ross, dancers; Phina and company, singing and dancing; Bert and Gordon, Bostock's Riding School, and The Flemings in an artistic creation in alabaster.

GARLAND.

STEIN'S

FOR THE STAGE FOR THE BOUDOIR

MAKE-UP

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Fiske O'Hara in "The Man from Wicklow" created intense favor at the Empire, Dec. 7-8, large houses; "Tim Murphy and Pals," Dec. 10-13, to good houses; "Cheating Cheaters," Dec. 10-12; "Fair and Warmer," Dec. 13-15. All of these productions were extremely well played and of intense interest and enjoyed by good houses.

Andrew Mack in "Mollie Dear" gave a very enjoyable performance in the role of an Irish American employed in the American Secret Service at the Empire the last week in November.

Wieting: Two musical comedies, "Flo Flo" and "Furs and Frills," which played the latter half of November, were disappointments. Harry Lauder, as usual, drew a S. R. O. house and even chairs were placed on the stage to accommodate his followers. "The Thirteenth Chair," Dec. 6-8, drew good houses in spite of the poor weather it ran into in this city. The company was a good one and produced a well-acted play. Week Dec. 10, Theda Bara in "Cleopatra" to fair houses.

The Eckel is now outstripping the Strand in first class productions. Douglas Fairbanks in "Reaching for the Moon," five days, Nov. 25, played to packed houses. Marguerite Clark in "Bab's Burglar," Dec. 17-18. Elsie Ferguson, Dec. 19-20. Billie Burke, Dec. 21-27. Week Dec. 30, "Within the Law."

Nov. 18, John Barnes Wells rendered a very pleasing concert to the Morning Musicals and later in the day sang at an entertainment at the University Club with Morton Adkins.

FREDERICK E. NORTON.

DENVER

DENVER, COL. (*Special*).—John Halliday and Eva Lang at the Denham in "Bunker Bean," week Dec. 9, were kept busy with curtain speeches for the special reason that they were married Dec. 8, "Charlie's Aunt," Dec. 16-22.

The engagement of the La Scala Grand Opera company has been cancelled, and the Broadway is dark until "Potash and Perlmutter in Society" opens Dec. 16. The Orpheum did good business with the ever-popular Eddie Foy, week Dec. 11. Wallace Reid made a personal appearance at the Rialto, Dec. 9, on his way East.

R. S. Nelson, manager of the local General Film Exchange, has enlisted in the Navy. His successor has not been announced. The branch is about to move into more convenient quarters.

The film theaters offered an exceptional number of good pictures week Dec. 9. The America had William S. Hart in "The Cold Deck"; Bryant Washburn in "Filling His Own Shoes"; Rialto, Jack Pickford in "Tom Sawyer"; Geraldine Farrar in "The Devil Stone"; Princess, "A Night in New Arabia," C. Post Mason's "London"; Strand, Margarita Fischer in "Jackie of the Army"; Emily Stevens in "Alia Mrs. Jessup"; William Russell in "New York Luck"; Isis, June Caprice in "Unknown 274"; Mae Marsh in "The Cinderella Man"; Sonia Markova in "The Painted Madonna"; Paris, Peggy Hyland in "Persuasive Peggy, Roy Stewart in "The Learning' of Jim Benton," Belle Bennett in "Because of the Woman."

FREDERICK D. ANDERSON.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The musical comedy, "Oh, Boy," was presented at the Academy of Music, matinees and nights, Dec. 7-8, and was given hearty receptions by large audiences at every performance. The company gave a special Red Cross matinee the afternoon of Dec. 7, in which all members of the cast and chorus cheerfully donated their services for the war cause.

Miss Thompson and Mr. Knowlden did well in their respective roles. Miss Waixel gave pleasure in her song, "An Old-Fashioned Wife," notwithstanding she seems to have a little "lithp" in her singing. Mr. Forbes as George Hudd and Mr. Leary as Constable Simms were good. Miss Du Bois as the real Aunt Penelope was clever. Walter Fredericks as the judge and Miss Moreland as Mrs. Carter were good in their roles. The dancing by Miss Hines and Mr. Heimer was brilliant and both disclosed real talent.

The Elks and Howitzers Tuxedo Minstrels, local talent, gave extremely varied and interesting entertainments to large audiences at the Academy of Music, Dec. 10, 11, 12. The performance was excellently staged and remarkably well presented. We were privileged to look upon a chorus of young women of personal attractiveness and superbly gowned, not excelled, even if equalled, by any company which has visited the city lately. These amateur artistes danced and sung with credit to themselves and their stage director. Mrs. C. A. Nolan was a charming leading woman, Guy Corbett was an excellent character artist, and Lee O'Dell was a clever negro caricaturist.

All motion picture houses continue to do capacity business.

NEAL & MCCONNELL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Ottawa, Can. 17, 18, Kingston 19, Hamilton 20, 21, London 22.

ANGLIN, Margaret: Washington 17-19.

ARABIAN Nights: Boston 10-22.

BARRIE Plays (Chas. Frohman, Inc.): Boston 3-22.

BARRYMORE, Ethel (Chas. Frohman, Inc.): Washington 17-22.

BEN HUR: Indianapolis 24-29, Columbus 31-Jan. 5.

BIRD of Paradise (Oliver Morosco): Topeka, Kan. 18, Wichita 19, Hutchinson 20, La Junta, Colo. 21, Colorado Springs 22, Denver 23-29.

BLIND Youth (Lou-Tellegen): N.Y.C. 3—indef.

BOOMERANG, The (David Belasco): Phila, Oct. 29—indef.

BRAT, The (Oliver Morosco): Chgo. 16—indef.

BRAT, The (United Producing Company, Ltd.): North Bay, Ont., Can. 18, Sudbury 19, Fort William 21, 22, Winnipeg, Man. 24-29, Regina, Sask. 31.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.

BUSTER Brown: Washington, 16-22.

COME Out of the Kitchen (Henry Miller): Chgo, Nov. 19—indef.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): N.Y.C. Sept. 3—Dec 22. Phila.: 24—Jan. 5.

DAUGHTER of the Sun (Rowland and Howard): Pittsburgh 24-29, Buffalo 31—Jan. 5.

DE LUXE Annie (Arthur Hammerstein): Boston 3—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 21—indef.

EVERYWOMAN (Henry W. Savage): Raleigh, N. C., 18, Durham 19, Salisbury 20, Charlotte 21, 22, Birmingham, Ala. 25, 26, Anniston 27, Selma 28, Montgomery 29, Atlanta, Ga. 31—Jan. 2.

EYES of Youth (Messrs. Shubert and A. H. Woods): N. Y.C. Aug. 22—indef.

FAIR and Warmer (Selwyn and Co.): Aberdeen, Wash. 23, Tacoma 24, 25, Portland, Ore. 27-29.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): N.Y.C. Nov. 19—indef.

FLAME, The (Richard Walton Tully): 'Frisco 10-22, Santa Rosa 24, Petaluma 25, Chico 26, Marysville 27, Reno, Nev. 28, 29.

GEORGE, Grace (William A. Brady): N.Y.C. Oct. 13—Dec 22.

GILLETTE, William (Arthur Hopkins): Toronto 17-22.

GIRL Without a Chance (Robert Sherman): Vancouver, B. C. 17-22.

GIRL Without a Chance (Robert Sherman, Western): Pocatello, Ida. 25, Ashton 27, Blackfoot 28, Dillon, Mont. 29, Phillipsburg 31.

GIRL Without a Chance (Robert Sherman, Eastern): Cornwall, Ont., Can. 25, Farnham, Que. 26, Ticonderoga, N. Y. 27, Plattsburg 28, 29.

GOOD for Nothing Husband (Robert Sherman, Eastern): Suffolk, Va. 25, Scotland, N. C. 26, Kinston 27, Newberne 28, Wilmington 29, Lumberton 31.

GYPSY Trail (Arthur Hopkins): N.Y.C. 4—indef.

HODGE, William (Messrs. Shubert): Boston Nov. 19—indef.

JOHNNY Get Your Gun (John Cort): Chgo. 2—indef.

KELLERD, John E.: Calgary, Sask., Can. 18-22.

LAUDER, Harry: Washington 21, 22.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.

MACK, Andrew (Walter Sanford): Warren, Pa. 18, Titusville 19, Pittsburgh 24-Jan. 5.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MAN Who Came Back (William A. Brady): N.Y.C. 17-22.

MANTELL, Robert B. (Wm. A. Brady): Cinti. 17-22, Lexington, Ky. 24-26, Knoxville, Tenn. 27-29.

MARRIAGE Question (Rowland and Howard): Chgo. 16-22, Buffalo 24-29.

MARRIAGE Question (Rowland and Howard): Schenectady, N. Y. 24-26.

MILLIONAIRE and the Shop Girl: Cleveland 16-22.

MOTHER Carey's Chickens (John Cort): Pittsburgh 3—indef.

NATURAL Law: Milwaukee 16-22.

NAUGHTY Wife (Selwyn and Co.): N.Y.C. Nov. 17—indef.

NOTHING But the Truth (Co. 1, Anderson and Weber): Phila. 3-29.

NOTHING But the Truth (Anderson and Weber): St. Paul, 16-22.

PALS First (J. Fred Zimmerman): Montreal 17-22.

PATTON, W. B. (Frank Smith): Waterloo, Ia., 18-25.

PETER Ibbetson (Messrs. Shubert): N.Y.C. 17-22.

PIPES of Pan (Selwyn and Co.): N.Y.C. Nov. 6—indef.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 4—indef.

SEVENTEEN (Stuart Walker): Chgo. Nov. 1—indef.

TAILOR-MADE MAN (Cohan and Harris): N.Y.C. Aug 27—indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3—indef.

13TH Chair (William Harris): Balto. 24-29.

TURN to the Right (Winchell Smith and John Golden): Boston Oct. 1-Dec. 22, Phila. 24-29.

TWIN Beds: B'klyn 17-22.

UPSTAIRS and Down (Oliver Morosco): Boston 3—indef.

VERY Idea (Anderson and Weber): N.Y.C. Aug. 9-Dec. 15, B'klyn 24-29.

WANDERER, The (Elliott, Comstock and Gest): Boston Nov. 22—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31—indef.

WHAT'S Your Husband Doing? (Hobart Jordan Co., Inc.): N.Y.C. Nov. 12—indef.

WHICH One Shall I Marry? (Rowland and Howard): Worcester 24-29.

WHY Marry: Chgo. Nov. 5—indef.

WILLOW Tree (Cohan and Harris): Pittsburgh 24-29.

WILSON, Al. H. (Sidney R. Ellis): Richmond, Va. 25, 26, Hampton Soldiers Home 27, Newport News 28, Norfolk 29.

YES Or No (Anderson and Weber): 21—indef.

PERMANENT STOCK

BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's Opera House.
JERSEY CITY, N. J.: Academy.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Sipe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Shubert.
NEWARK: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Palace.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PITTSBURGH: Pitt.
PITTSBURGH: Schenley.
PORTLAND, Ore.: Baker.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SEATTLE, Wash.: Wilkes.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WASHINGTON: Howard.
WICHITA, Kan.: Crawford.
WICHITA, Kan.: Liberty.
WILKES-BARRE, Pa.: Nesbit.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

CHEER UP (Charles Dillingham): N.Y.C. Aug. 23—indef.

CHU Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.

DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 18—indef.

FLO-FLO (John Cort): N.Y.C. 20—indef.

FURS and Frills (Messrs. Shubert): Boston 10—indef.

GRASS Widow (Madison Corey): N.Y.C. 3-22.

HAVE a Heart (Henry W. Savage, Western): Chgo. 2-22, Milwaukee 23-26, Janesville, Wis. 27, Peoria, Ill. 28, Springfield 29, St. Louis, Mo. 30-Jan. 5.

HAVE a Heart (Henry W. Savage, Eastern): New Orleans, La. 16-22, Lake Charles 23, Beaumont, Tex. 24, Galveston 25, 26, Bryan 27, Temple 28, Austin 29, San Antonio 30-Jan. 1.

HER Regiment (Joe Weber): N.Y.C. Nov. 12—indef.

HITCHCOCK, Raymond: Phila. 24—indef.

HONOLULU Lou: Louisville 16-22.

KATZENJAMMER Kids: St. Louis 16-22.

LAND of Joy: N.Y.C. Nov. 1—indef.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.

LOVE o' Mike (Marbury and Shubert): Chgo. 10—indef.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16—indef.

MISS 1917 (Dillingham and Ziegfeld): N.Y.C. Nov. 5—indef.

ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C Nov. 19—indef.

OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Ray Comstock): Pittsburgh 10-22, Toronto 24-30.

OH, Johnny, Oh! (Floyd King): Columbia, Pa. 17, 18, Lansford 19, Shenandoah 20, South Bethlehem 21, 22.

OH, Johnny, Oh! (Jno. Fisher, Western): St. Joseph, Mo. 13-16, Des Moines 17-19, Omaha 20-22.

ONLY Girl: Detroit 16-22.

PASSING Show of 1917 (Messrs. Shubert): Chgo. Nov. 26—indef.

POM Pom (Henry W. Savage): 'Frisco 10-29, Santa Barbara 30, Los Angeles 30-Jan. 5.

RIVIERA Girl (Klaw and Erlanger): N.Y.C. Sept. 24-Dec. 22, Balto. 24—indef.

SHOW of Wonders (Messrs. Shubert): Phila. 24-Jan. 5.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16—indef.

STOP! Look! Listen! (Perry J. Kelly): Brookings, S. D. 18, Aberdeen 19, Huron 21, Sioux Falls 22, 23, Omaha, Neb. 24-26, Des Moines, Ia. 28, 29.

VERY Good Eddie (Marbury and Comstock): Rochester 24-29.

WHAT Next? (Oliver Morosco): Chgo. Nov. 25—indef.

YOU'RE In Love (Arthur Hammerstein): Phila. Nov. 26—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.

FIELD, Al. G.: Columbus, O. 16-24, Dayton 25, 26, Newark 27, 28, Zanesville 29.

MISCELLANEOUS

THURSTON the Magician (R. Fisher): Omaha 16-22, Kansas City 23-29.

REPORTS FROM MIRROR CORRESPONDENTS

NEWARK, N. J

NEWARK, N. J. (*Special*).—David Warfield appeared here, week Dec. 10, in "The Music Master," and was given a most enthusiastic reception by the playgoers of this city. The play has lost none of its charms and although ten years have elapsed since Mr. Warfield was last seen here as Herr von Barwig, the role in which his personality and artistry as an actor have most strongly impressed theatergoers. His reappearance in the part at the Broad Theater was welcomed by the largest audiences of the present theatrical season. The strong appeal exerted by the play and the performance on this occasion was as irresistible as it formerly was. The supporting company could not have been better. "Treasure Island," week Dec. 17.

Empire: The Bostonian Burlesquers in a hodge-podge of comedy and songs greatly pleased lovers of this sort of amusement. Frank Finney in the role of Tim Sweeney, a gardener, led the funmaking and was ably assisted by a clever cast of entertainers.

Palace: Blossom Seeley rules the bill this week and is ably assisted by three young men who know how to sing and a pianist whose accompaniments are admirably subordinated to the design of the act. Lyons and Yosko, a Newark team, also pleased. Another entertaining item on the bill was the dancing of Ralph Dunbar's "World Dancers."

Keeney's: Laura Huffman, a soprano who possesses not only a high soprano voice but shows real skill in vocalization greatly pleased. A clever playlet entitled "Neighbors" was given a splendid presentation by Walter LeRoy, Emily Lytton and William H. Ropes. Another enjoyable item was a musical comedietta, "The Prima Donna's Rehearsal." The music was written by Louis Hirsch, who composed "Hello, Frisco," and other popular songs. Several other acts helped to furnish a pleasing show.

Newark: "The Zeppelin's Last Raid," Thomas H. Ince's new and spectacular production, and Jack Pickford in "Tom Sawyer," and William Hart in "The Silent Man," week Dec. 10.

City: Geraldine Farrar in "The Woman God Forgot" and Alice Howell in "Neptune's Naughty Daughter," Maciste in "The Warrior," Harold Lloyd in "Bliss," Theda Bara in "Camille," William Hart in "The Cold Deck," and Pathe Pictures, week Dec. 10. Capacity business at all performances is always the rule at this popular picture house.

C. A. BITTICHOFER.

JERSEY CITY

JERSEY CITY, N. J. (*Special*).—The Bon Ton Girls came to the Majestic, Dec. 10-15, to very good business; it is full of laughs and tuneful music. Lester Allen is the comedian, and a clever one, ably assisted by Joe Opp, John Barry, Ed Simons, Eddie Miller, Jeanne Wakefield, Irene Chesleigh, Maude Clark, Anthony Cortelli and a fine chorus. A fine violin specialty by Rodero is appreciated in the olio. Fred Irwin's company, Dec. 17-22; Mollie Williams' company, Dec. 24-28.

A particularly pleasing program was on at Keith's, Dec. 10-12, to jammed houses. The acts were by Clara Morton and company in "Clara in Toyland," a delightful little skit on Santa Claus; Jimmy Rosen and company in a musical comedy; "The Beauty Fountain," an ambitious offering by ten people. A surprise was an act called "Girls of the Altitude; Detsel and Carroll had a hilarious act in "Some Doctor"; Stanley and Birnes in a comic sketch; Alderman Francis P. Bent had a war-time monologue; a fine photoplay was "The Silent Lady," featuring Little Zoe Ray and Gretchen Lederer. Appearing Dec. 13-15, Ernie Potts and company in a novelty act; Rice Brothers, acrobats; the Fillis Family and four dancing horses; the Three Angel Girls; the screen play being Doris Kenyon in "The Great White Trail."

Jersey City Theatrical Mechanical Association has commenced rehearsals for the big minstrel performance to be given at Keith's Theater, Jan. 27.

WALTER C. SMITH.

SCRANTON

SCRANTON, PA. (*Special*).—Academy: Hobert's "Experience," Dec. 10-15, with two matinees. An excellent company and business. All the parts were exceptionally well sustained, especially Raymond Van Sickle as Youth and William Ingersoll as Experience, who shared the honors of the play. Fraser Coulter, John Todd, Ibbs Andrus, Marie Horn, Jean Downs and Dorothy Newell merit special mention. The staging was all that could be desired.

Poli's: Two excellent bills week Dec. 10, to the usual capacity houses with "The Masqueraders," the Elrey Sisters, John Geiger, Frankie Carpenter and company, Boyle and Brown, and others. The feature picture was "The Disciple," with William S. "Bill" Hart and "Putting It Over." Both scored.

Majestic: The Broadway Belles with Joe Marks and a special attraction of Dick Thompson in "Coontown Follies," week Dec. 10, to excellent business.

Strand: Constance Talmadge in "Scandal and Intolerance," week Dec. 10, to excellent houses. The Strand orchestra is furnishing some very good music that is worth the price of admission alone.

Regent: "The Retreat of the Germans"; Virginia Pearson in "All for a Husband," and Edna Goodrich in "Daughter of Maryland," week Dec. 10, to good houses. The organ is a big drawing card.

C. B. DOSMAN.

PUNXSUTAWNEY

PUNXSUTAWNEY, PA. (Special). — Jefferson Theatre: "The Newlyweds' Grown Up Baby," Nov. 14. Good company, with Lou Powers and Edith Powers, pleased large audience. "Intolerance," Nov. 15, 16, 17; "Daddy Long-Legs," Nov. 21; "Pretty Baby," Nov. 28, and "So Long Letty," Dec. 4. Feature films are shown on all off nights.

ARTHUR G. ROSENTHAL.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: "Have a Heart," Dec. 14; "Experience," Dec. 19. Moving picture houses, Academy and Walton continue to be crowded.

B. J. SCHUSTER.

DALLAS, TEX.

DALLAS, TEX. (*Special*). — Dallas Opera House, Mamie Greenwall, manager: "Nothing But the Truth," with Harry Stubbs in the leading role played to very appreciative audiences Nov. 19-21. As Robert Bennett, the part created by Willie Collier last year, Mr. Stubbs was immense. Harry resembles Collier to a certain extent, and has a style all his own that won him instant favor. Ned Burton handled the character of E. M. Ralston in an entertaining manner, and the same also applies to John McKenna as Richard Donnelly. Carl Reed as Clarence Van Dusen, the vacuous young Wall Streeter, came in for a healthy share of the fun making. Other members of the capable cast included Walter Woodall as Bishop Doran, Gertrude Fowler as Gwendolin Ralston, Mrs. R. E. French as Mrs. E. M. Ralston, Isolda Illian as Ethel Clark, Gretchen Doty as Mabel Jackson, and Mary Beban as Sable Jackson.

Those most enterprising entrepeneurs, Messrs. Elliott, Comstock and Gest, offered "Experience," Georgie Jean Nathan's favorite, Nov. 22-24. This year, as well as last, this production played to capacity houses; a goodly portion of the crowds being composed of folks living in the outlying towns. If many more had besieged the box-office for tickets, morning matinees would have again been necessary. Julia Cobb made a very charming Love, and Leonard Doyle did the role of Youth full justice. As "Experience," Duncan Penwarden gave a forceful impersonation. Leota Sinclair was delicious as "Intoxication." In the sixth episode, "The House of Last Resort," Leona Hogarth played "Frailty" with a pathos and feeling that is seldom equaled.

Majestic, Interstate vaudeville, Steve von Puhl, manager: Week of Nov. 25, under the auspices of Boyle Woolfolk, who is getting nearly as famous in the two-a-day as Edgar Allan Wolff, Max Bloom now blossoms forth in a stupendous musical act, called "The Broadway Revue." Max and his horse, of course, stand out pre-eminently at the head of affairs, but he generously shares honors with Alice Sher, a dancer of no mean ability; Emily Clarke, who puts over some good song numbers, and Carl Simpson who plays Sticks, the property boy in the picture studio where the act opens. Max and his cohorts scored a knockout. The first course consisted of Alexander Brothers and Evelyn, ball bouncers. This was not a misleading title to shield a poor and struggling acrobatic turn, but really told exactly what they did. An excellent and novel stunt. Pietro rendered a number of very lively melodies on his piano accordion to a whale of a reception.

If one should tell that Miss Brenda Fowler and Company in "The Spirit of '76," a dramatic sketch by Ethel Clifton, constituted a branch of the recruiting department, I would readily believe it, so powerful a sermon and so severe an arraignment does Miss Fowler and her company deliver against the slacker who would hide behind his mother's skirts on the plea of staying to protect her rather than go to war. An act of this type cannot be praised too highly.

Jack Clifford and Miriam Willis, presenting "At Jasper Junction," came pretty nearly walking away with the bill, so hearty was the applause at their little hodge podge of nonsense and music. The title tells the story—Railway station in "one." The Three Haley Sisters in popular vocal selections possess very good voices and have a nicely costumed, clean cut little turn that whizzed right across.

Jefferson—Pantages Vaude—Week of Nov. 25: Singer's Midgets, who made such a favorable impression during the Texas State Fair at the Coliseum, were pretty nearly the whole bill. These little people possess talents of every description, and, with the assistance of twenty ponies and three elephants, in addition to a costly array of costumes, they always go big. Bob Albright made up the other half of the show in a collection of the very latest songs.

Gaiety: A tympanic treat, an ocular objectation, and a riot of risibility at the good old pop terms of ten and twenty.

FRANCIS FOLSOM FIFE.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, Dec. 3-7, large houses. "Have a Heart," matinee and night of eight large houses. Vaudeville Dec. 10-12, Camillas Birds, the Misses Shaw and Campbell, Linton and Lawrence, Hickman Brothers, The McIntyres; Dec. 13, 14, Emma Stephens, Green and Parker, The Australian Woodchoppers; Bell Famous Hawaiians, matinee and night, Dec. 15.

Capitol: "The Lone Wolf," Dec. 10, 11; "A Case at Law," "Over Here," Dec. 12; "Alias Mrs. Jessop," Dec. 13; "The Son of His Father," Dec. 14, 15.

Palace: "The Fuel of Life," "War and Matrimony," Dec. 10; "Miss Jackie of the Army," Dec. 11; "Her Silent Sacrifice," Dec. 12, 13; "The Son of His Father," Dec. 14, 15.

Princess: "The Fatal Ring," "Zollenstein," Dec. 10; "Dead Shot Baker," Dec. 11; "The Branded Soul," Dec. 12; "The Unforeseen," Dec. 13; "The Raggedy Queen," Dec. 14; "John Ermine of the Yellow Stone," Dec. 15.

Macon: Tremine's Kewpies and the Three Musical Tremaines, Dec. 10-15.

ANDREW OLIVER ORR.

ELMIRA

ELMIRA, N. Y. (*Special*).—The Russian Symphony Orchestra pleased a fair house at the Lyceum, Dec. 5. Andrew Mack drew well Dec. 6; Tim Murphy, Dec. 12. Gangler's Canine Garden, Four Chicks, "Tale of a Coat," Brown and Carstens, "Somewhere in France," Irving and Ward, Nora Allen and company, and Pierlert and Schofield drew large business to the Majestic, Dec. 10-15. The Regent featured Fannie Ward, James Young and Billie Burke; the Amusu, Violet Merserean, Madge Kennedy, and Wm. S. Hart; the Colonial, William Russell, Edna Goodrich and Charlie Chaplin.

J. MAXWELL REEDS.

NORWALK, OHIO

NORWALK, OHIO (*Special*).—"Step Lively" was the attraction at the Gilger, Nov. 13, pleasing satisfactory returns. Eleven acts of vaudeville off the Keith Circuit, featuring Rae Samuels, packed the house Nov. 20; Mutt and Jeff Nov. 21, entire house sold besides turning away about two hundred.

C. S. HARRINGTON.

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Miss Trevelyn displayed a power of portraying the sweet, lovable girl and the intrepid leader of the band of crooks, with equal fidelity in their widely different characters.—*World*, Tyrone, Pa., Oct. 27.

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